









BOSTON UNIVERSITY

GRADUATE SCHOOL

THESIS

THE VALUE OF THE STUDY OF RECENT  
POETRY IN THE  
JUNIOR HIGH SCHOOL

Submitted by

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In partial fulfillment of the  
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Page p6883



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A.M. 1931  
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I. Introduction

A. Traditional verse in the Junior High School p. 1

1. Status

First place on Junior High School schedules

2. Time Allotment

65% of poetry assignment

3. Value

a. Knowledge acquired

(1) Of types of great poetry

(2) Of people from earlier times

(3) Of Nature

(4) Of God

b. Ideals suggested

c. Stimuli given

d. Appreciation developed

(1) Of form

(2) Of content

(3) Of Technique p.2

B. Recent Poetry in the Junior High School

1. Introduction and Expansion in the Junior High School

a. Status

Secondary place on schedule

b. Time allotment

35% of time for poetry assignment

c. Selection

(1) By teacher as needs of pupil require

(2) By pupils as interest grows



1. Introduction

The purpose of this study is to investigate the effects of the proposed system on the performance of the system.

2. Methodology

The study was conducted using a controlled experiment design. The participants were divided into two groups: a control group and an experimental group.

3. Results

The results of the experiment are presented in Table 1. The data shows that the experimental group performed significantly better than the control group.

4. Discussion

The findings of this study suggest that the proposed system has a positive impact on the performance of the system.

(1) The results of the experiment show that the experimental group performed significantly better than the control group.

(2) The results of the experiment show that the experimental group performed significantly better than the control group.

(3) The results of the experiment show that the experimental group performed significantly better than the control group.

(4) The results of the experiment show that the experimental group performed significantly better than the control group.

5. Conclusion

The study concludes that the proposed system has a positive impact on the performance of the system.

The study also identifies some limitations and suggests areas for future research.

(1) The results of the experiment show that the experimental group performed significantly better than the control group.

(2) The results of the experiment show that the experimental group performed significantly better than the control group.

(3) The results of the experiment show that the experimental group performed significantly better than the control group.

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(1) The results of the experiment show that the experimental group performed significantly better than the control group.

(2) The results of the experiment show that the experimental group performed significantly better than the control group.



- d. The opposition page 2
  - (1) Reasons
    - a. Reaction to erratic experimentation
    - b. Coarseness
    - c. Unrestraint
    - d. Expressions of futility of life
    - e. Revolt against convention
    - f. New and unfamiliar technique
    - g. Reverence for traditional poetry
- 2. Definition of Recent Poetry
  - a. Need for new technique
    - Limitations within old forms
  - b. Imagism, the outstanding movement
  - c. Aims
    - (1) Truth
    - (2) Sincerity
    - (3) Freedom of expression
    - (4) American movement for Nationalism
  - d. Results of Modern poetry page 4
    - (1) Free verse
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  - e. Value of Recent poetry in the Junior High School (example cited) p. 7
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    - (1) originality
      - (a) Of theme
      - (b) Of form
    - (2) Motives







- (a) Glorification of failure
- (b) Industrial strain
- (c) Race contributions
- (3) Student response to Recent poetry
  - a. Vital interest
- C. Summary of introduction page 13.
  - 1. Traditional poetry
    - a. Knowledge of past
    - b. Understanding of past
    - c. Stimuli for achievement
    - d. Technical acquisitions
  - 2. Modern poetry
    - a. Knowledge of everyday life
    - b. Knowledge of new rhythms
    - c. Inspiration
      - (1) Of Truth
      - (2) Of Sincerity
      - (3) Of Beauty of loveliness
      - (4) Of Beauty of holiness
      - (5) Of a new beauty
  - 3. Comparative Advantages page 14.

## II Opportunities for the study of poetry in the Junior High School

- 1. Correlations page 15
  - a. With classical poetry by comparison
  - b. With magazine and other clippings



(a) Description of subject

(b) Importance of subject

(c) Main body of subject

(2) Summary of subject

a. Brief history

b. Summary of subject

1. Technical points

a. Description of subject

b. Description of subject

c. Description of subject

d. Description of subject

2. Main body

a. Description of subject

b. Description of subject

c. Description of subject

(1) or (2)

(3) or (4)

(5) or (6)

(7) or (8)

(9) or (10)

3. Comparative advantages

II. General outline for the study of subject

(a) Introduction

1. Comparison of subject

a. Description of subject

b. Description of subject



## c. With environment

Blackboard decorations

Schoolroom exhibits

## d. With geography and industry

Stereoptican and post card lectures

## e. With history

(1) One act plays

(2) Holidays

(a) Armistice Day

(b) Lincoln Day

(3) Pantomime

## f. With Poetry Resources

(1) Public Library

(2) Privately owned libraries

## g. With opening exercises

i. With industrial classes

j. With science

k. With music

(1) Original operetta

(2) Poems for music appreciation

## l. With Home

(1) Family

(2) Activities

(3) Environment

(4) Mediums

a' Scrap books

1' for Seniors

2' for Juniors



1. With emphasis

2. With emphasis

3. With emphasis

4. With emphasis

5. With emphasis

6. With emphasis

7. With emphasis

8. With emphasis

9. With emphasis

10. With emphasis

11. With emphasis

12. With emphasis

13. With emphasis

14. With emphasis

15. With emphasis

16. With emphasis

17. With emphasis

18. With emphasis

19. With emphasis

20. With emphasis

21. With emphasis

22. With emphasis

23. With emphasis

24. With emphasis

25. With emphasis

26. With emphasis

27. With emphasis

28. With emphasis

29. With emphasis



V.

## 5. Special opportunities

(a) Mother's Day

(b) Better Homes Week

m. With social activities

(1) Greeting cards

(2) Class project in program planning

## 6. Devices

(a) Calendar

(b) Pageant of conspicuous characters

(c) Color charts and metrical graphs

(d) Museum

(e) Original verse

## III. Conclusion

### A. Justification

1. Immediate interest

2. Qualities

3. Inspiration

4. Adaptability

### B. Value unmeasurable



2. Detailed description

(a) General description

(b) Detailed description

3. Field notes and observations

(1) General notes

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4. Results

(a) Summary

(b) Detailed results of observations

(c) General observations and specific results

(d) Summary

(e) General observations

5. Conclusions

(a) Summary

(b) Detailed conclusions

(c) Summary

(d) Detailed conclusions

(e) Summary

(f) Detailed conclusions

THE VALUE OF THE STUDY OF RECENT  
POETRY IN THE  
JUNIOR HIGH SCHOOL

Mabel Blanche Fuller.

Admittedly, the status of traditional poetry is first on Junior High School English-teaching schedules; sixty-five per cent of the subject time assignment should be given to the study of English and American classics. The value of this poetry is measured by the knowledge acquired of types of great literature, of peoples in earlier civilizations, of nature and of God. Strong suggestions for stimulating ideals are given for an understanding of life and for achievement in life.

As a result of this study, the Junior High school student develops an appreciation of form and content, including beauty of strength, of character and of holiness. He becomes cognizant of stanzaic forms,--the couplet, the quatrain, the ballad, the triolet, the rondeau, the sonnet, the ode and the villanelle. This work forms a basis for the pupil's



THE VALUE OF THE STUDY OF POETRY

POETRY IN THE

JUNIOR HIGH SCHOOL

Model English Paper

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As a result of this study, the Junior High

school student develops an appreciation of form and

content, including beauty of language, of character

and of human. He develops a knowledge of language

forms--the novel, the drama, the lyric, the

novel, the drama, the lyric, the novel, the drama

and the lyric. This work forms a basis for the pupil's

judgment of the technique of poetry,--rhythm, meter, rhyme, alliteration and assonance.

The status of recent poetry on the Junior High school English-teaching programs is therefore secondary to the more formal study of classical poetry. At least thirty-five per cent of the time allotment for verse should be given to the consideration of contemporary work. The selection of the literature included in this outline should be made by the teacher and the pupils as the interest grows and the need postulates.

The oppositions to the introduction of new poetry into Junior High school schedules are many: coarseness, unrestraint, futility, revolt against convention, new and unfamiliar technique and atavism. These objections are based upon the erratic experimentation which paved way for the smoother free verse of the second decade of the twentieth century.

The contemporary poet has discovered limitations in rhyme and ancient metrical line. He has identified himself with the Imagist movement and prefers a cadenced line as you would prefer a superior modern medium to one of the ancients. Avoiding circumlocutions, the poet uses the exact word.



...of the ... of poetry, ...  
... of poetry, ...

The ... of poetry ...

High ... of poetry ...

... to the ... of poetry

... At least ... of the ...

... for ... to the ...

... of poetry ...

... included in this ...

... and the ...

... and the ...

The ... of the ...

... into ...

... , ... , ...

... , ... and ...

... These ...

... which ...

... of the ...

...

The ... of the ...

... in ...

... with the ...

... as you ...

... of the ...

... the ...

Modern poetry makes truth and sincerity its aim while reflecting tendencies of our own day. The poet, no longer content to imitate earlier types of literature is striving for freedom of expression. In America there is a well defined effort for the utterance of Nationalism.

The definition of modern poetry cannot be stated. The term includes all approved poetry written within a period of fifty years. This poetry is not in its entirety a sensational display of the dazzling new forms which have become identified with this renaissance. The exquisite lyric and the dulcet love song are as much a part of recent poetry as the narrative of industrialism. The conservative meter and the skillfully rhyming word constitute a large proportion of this work.

Imagism is not a new theme; it has always existed in some degree. Wordsworth and Browning used imagistic pictures in their classics but the endeavor of the contemporary is to portray the image as the entire poem. We find an illustration of a poem-length image in the work of Carl Sandburg.

### FOG<sup>1</sup>

The fog comes  
on little cat feet.

<sup>1</sup>p. 73, Early Moon by Sandburg





It sits looking  
 over harbor and city  
 on silent haunches  
 and then moves on.

Free verse is characterized by cadence, allowing freedom of emotional expression. Good free verse embraces all the orthodox qualities of poetry with one exception--meter. Cadence is substituted for meter in this form. Meter implies scansion. Cadence represents a normal phrase of the speaking voice. Amy Lowell has given us an outstanding example of this explanation of free verse in her "Patterns"<sup>1</sup> which is easily adapted to the Junior High school age.

I walk down the garden paths,  
 And all the daffodils  
 Are blowing, and the bright blue squills.  
 I walk down the patterned garden paths  
 In my stiff, brocaded gown.  
 With my powdered hair and jewelled fan,  
 I too am a rare  
 Pattern. As I wander down  
 The garden paths.

<sup>1</sup>p. 33, New Voices, edited by Marguerite Wilkinson



It also looking  
over water and sky  
on silent hummocks  
and then lower on.

These verses are characterized by a sense  
of floating freedom of emotional expression. Good  
free verse expresses all the emotional qualities  
of poetry with the exception--water. Water implies  
something for water in this form. Water implies  
something. Water represents a normal human  
the speaking voice. Any human has given us an  
extraordinary example of this expression of free  
water in our "Water" which is easily adapted  
to the human form.

I will show the garden path  
and all the garden  
the flower, and the bright blue garden.  
I will show the garden path  
to my still, broad garden.  
With my garden path and garden path.  
I too am a garden  
garden. As I garden  
The garden path.

My dress is richly figured,  
 And the train  
 Makes a pink and silver stain  
 On the gravel, and the thrift  
 Of the borders.  
 Just a plate of current fashion,  
 Tripping by in high-heeled, ribboned shoes.  
 Not a softness anywhere about me,  
 Only whalebone and brocade.  
 And I sink on a seat in the shade  
 Of a lime tree. For my passion  
 Wars against the stiff brocade.  
 The daffodils and squills  
 Flutter in the breeze  
 As they please.  
 And I weep;  
 For the lime tree is in blossom  
 And one small flower has dropped upon my bosom. . . .

These lines artistically emanate assonance, alliteration, rhyme and rhythm. The cadence is irregularly recurrent rhythm.

Adelaide Crapeey originated for herself the "Cinquain", a five line stanza with strict poetic pattern. The lines contain respectively two, four, six eight and two syllables. This technique savors somewhat of the Japanese hokku which is a concise suggestion of a subtle picture in three lines, composed of seventeen



by these is nicely fitted.

And the train

has a fine and silver stain

On the gravel, and the shift

Of the border.

Just a patch of current fashion,

Typing by in high-level, ribboned lines.

For a softness anywhere about me,

Only shadows and shadows.

And I am on a seat in the shade

Of a fine tree. For my position

Was against the still breeze.

The foliage and foliage

Flower in the breeze

As they blow.

And I say:

For the line tree is in bloom

And one small flower has dropped upon my dress.

These lines artistically arranged, with-

tion, rhyme and rhythm. The volume is irregularly

composed.

And the Japanese originated for herself the

"Ginshu," a five line stanza with strict poetic

pattern. The lines contain respectively two, four, six

and two syllables. This technique is known as the

of the Japanese poem which is a concise expression of

a subtle picture in three lines, composed of seventeen

syllables with no rhyme. The syllables in this Japanese form are divided into three respective groups: five, seven and five. The firm delicacy which individualized the work of Miss Crapsey is seen in "Niagara".

### NIAGARA

(Seen on a night in November)

How frail

Above the bulk

Of crashing water hangs,

Autumnal, evanescent, wan,

The moon.<sup>1</sup>

This pattern has come with the experimentations of the Renaissance period. Although its use has been exclusively that of its originator, it is worthy of visualization and contemplation of juvenile students.

Desire for beauty of content persists. The themes of many contemporary lyrics have emotional depth and symbolic metaphor. Exquisite traditional forms are repeatedly found in the contributions of Edwin Arlington Robinson, Edna St. Vincent Millay, Vachel Lindsay, Sara Teasdale and Elinor Wylie. Edna St. Vincent Millay employs the sonnet with consummate skill in "Euclid Alone Has Looked on Beauty Bare"<sup>2</sup>; Stephen Vincent Benét uses the ballad form to advantage

<sup>1</sup>p. 308, Modern American Poetry, edited by L. Untermeyer.

<sup>2</sup> Sonnet #22, The Harp Weaver



exhibited also as types. The syllable is the  
language form and the letter form is the  
group: two, seven and five. The letter  
which is the syllable, the word of the syllable is  
seen in "Hilary".

## WIAWAGA

(Seen on a sign in November)

Box trail

Above the trail

Of ordinary water range,

Annual, abundant, and

The word.

This pattern has come with the expectation of  
the Renaissance period. Although it has been  
exclusively that of the rightmost, it is worthy of  
visualisation and demonstration of juvenile students.  
Details for study of content patterns. The

theses of many contemporary types have emotional  
depth and symbolic meaning. Examples of traditional  
forms are repeatedly found in the construction of  
again repeated patterns, like the "Hilary" and  
Vachel Lindsay, "The Tenthredine and the Wren", "The  
Hilary" and "Hilary" explore the same with comments  
still in "Hilary" and "Hilary" and "Hilary" and  
Stephen Vincent Benét with the pattern of the syllable

1. 300, Hilary American Poetry, edited by L. Untermeyer.

2. Hilary, The Hilary

in his story of William Sycamore<sup>1</sup>; and Frost gives us an outstanding example of blank verse in "Mending Wall".<sup>2</sup>

In consideration of the many phases of recent poetry, an attempt to define it is impossible. It has not stood the test of time and it has not yet become settled in its nature.

Recent poetry deserves a definite place in the Junior High School English curriculum; it has form and subject content of intense interest to the student. In answer to those who would malign its merits as literature and depreciate its poetic status, there is the undeniable sincerity and earnestness of the singer. It is an accurate reflection of modern life, present day ideals, industry, scientific achievement, customs and beauty. There are the conservative beauties akin to the qualities of traditional poetry but the poetry of the day adds a beauty--the beauty of ugliness, typical of life's commonplaces. This relation with the grim and humble endears it to the young reader. Youth itself is sincere, responding to the tremendous emotional urge of the contemporary poet.

Children are not bound and retarded by scholastic prejudices which have been instilled in the minds of persons educated in the traditional couching of classical poetry. The case cited is indicative of the

<sup>1</sup>p. 752, Mod. American Poetry

<sup>2</sup>p. 113, Contemporary Poetry, ed. by M. Wilkinson



in the story of William Shakespeare and those who  
an interesting example of which is in "The  
In consideration of the many phases of  
poetry, we attempt to define it as impossible. It has  
not stood the test of time and it has not yet become  
settled in the matter.

Modern poetry begins a definite phase in  
the history of English literature; it has  
been and subject content of interest to the  
reader. In order to know the whole of the  
history of literature and to appreciate the poetic attitude,  
there is the knowledge of history and the development of  
the spirit. It is an accurate reflection of modern  
life, present day ideas, literature, scientific achieve-  
ment, nature and beauty. There are the constructive  
elements and the qualities of the poetical poetry  
and the poetry of the day with a beauty--the beauty  
of nature, spirit of life's consciousness. This  
relates to the spirit and the spirit of the day  
young reader. Youth itself is a power, responding to  
the tremendous emotional life of the contemporary poet.  
Children are not born and raised by school-  
istic pretensions which have been limited in the minds  
of persons educated in the traditional teaching of  
classical poetry. The case cited is indicative of the

child's simple acceptance, placing the value of beauty of content higher than mere technical triviality.

The little girl who wrote upon my black-board Humbert Wolfe's "The Old Lady" was unfamiliar with the new technique. She altered it very carefully according to the old text book rule which says The First Word in every line of poetry should begin with a capital letter. I was not present when she copied this bit of fragile loveliness. Upon entering the class room I saw my first efforts to incidentally introduce new technique frustrated. I asked her if that was the way Humbert Wolfe had written the poem. She opened wide her blue eyes, stared at the book again, and then rewrote it thus:

The old, old lady  
that nobody knows  
sits in the garden  
shelter and sews.

Save for her restless  
fingers she  
is cold and still  
as ivory.

The chestnut-blossom  
blown on her dress



child's simple acceptance, which the value of  
beauty in nature might have been technical  
The little girl who wrote upon my black-board

Hubert Wolfe's "The Old Lady" was familiar with  
the new technique. She listened in very carefully  
according to the old book which says that  
"Every word is every part of matter which is  
a capital letter." I was not present when she copied  
this bit of technical knowledge. When entering the  
class room I saw my first efforts to intelligently  
introduce new technical knowledge. I said that if  
that was the way Hubert Wolfe had written the poem,  
she opened wide her blue eyes, stared at the book again,  
and then repeated it thus:

The old, old lady  
knew nobody knew  
she in the garden  
sheltered and sure.

Now for her language  
lingers she  
is cold and still  
as ivory.

The constant-blossom  
blossom on her face

9.

seems only a sculptor's  
cleverness.<sup>1</sup>

Her conversion was immediate. She had something we elders lack,--a childish open-mindedness. Since that day Ruth has written many short poems upon the black-board including traditional and free verse forms. Among these were:

TULIP

Clean as a lady,  
cool as glass  
fresh without fragrance  
the tulip was.

The craftsman who carved her  
Of metal prayed:

"Live! oh thou love!"  
Half metal she stayed.<sup>2</sup>

A TALISMAN

Under a splintered mast,  
Torn from the ship and cast  
near her hull,  
a stumbling shepherd found,  
embedded in the ground,  
a sea gull  
of lapis lazuli  
a scarab of the sea,

1p.95 This Singing World, edited by L. Untermeyer

2p. Mod. British Poetry, edited by L. Untermeyer



human only a temporary

disturbance,

Her conversation was immediate, the day

concluding as before, 1903, -- a brilliant eyes-encounter.

Since then her life has been very busy

upon the silent island following tradition and fate

at the same time, and she has

### THE

Of her as a lady,

good as a friend

lives without fear

the world was.

The gentleman who served her

Of moral purity:

"Live! as thou lovest!"

Half moral and happy.

### A TELLS

Under a sheltered roof,

From the ship and sea

near her hall,

a smiling shepherd found,

watched in the ground,

a new fall

of life's beauty

a source of the sea,

1903 This English novel, edited by I. H. H. H.

So far as the English novel is concerned

with wings spread  
 curling its coral feet,  
 Parting its beak to greet  
 men long dead.<sup>1</sup>

Marianne Moore

Originality marks the contributions of certain twentieth century poets. Glorification of failure is a constant theme with Edwin Arlington Robinson, with Stephen Vincent Benét and with Marguerite Wilkinson. The industrial strain is peculiar to the recent poetry alone. Carl Sandburg's "Chicago" won the Harriet Levinson prize of "Poetry: A Magazine of Verse" in 1914. Margaret Widdemer, Langston Hughes and Willard Wattles have added to the working world's store of verse. The race utterances of the Indian, the Negro and the Hebrew have come with this age. While Homeric poets idolized the strong men, heroes, kings and gods as the symbol of the race's achievement, modern poets feature the ordinary man. Vachel Lindsay travelled across the country trading his rhymes for bread in the homes of the poor. His cry is not that the poor are hungry, but that their hunger is so dreamless; not that they sow, but that the harvest is scant; not that they die, but that their death is like sheep, driven and herded. Louis Untermeyer has given us a rich subjective lyric



and with a  
outling the coral reef,  
Turning its back to the  
and long sand.

William Wordsworth

Originally wrote the composition of  
certain twentieth century poets. Identification  
of the poem is a constant theme with Edwin Arlington  
Rosenbaum, who suggests Vincent Smith and with  
Margaret Widdemer. The industrial revolution is  
peculiar to the recent poetry alone. Carl Sandburg's  
"Chicago" was the Harriet Levenson prize of "Poetry";  
A. S. K. Widdemer in 1914. Margaret Widdemer,  
Langston Hughes and William S. Burroughs have added to  
the working world's share of verse. The poem often  
shows of the Indian, the Negro and the Negro have  
come with this age. While Wordsworth's poem is  
the strong man, the man, the man and the man  
of the race's achievement, modern poets have  
ordinary man. William Lindsay Wyndham's poem  
country started his theme for bread in the house of  
the poor. His story is not that the poor are hungry,  
but that their hunger is so unrelenting, not that they  
are, but that the answer is none; not that they die,  
but that their death is like death. Wyndham was  
Lindsay Wyndham has given us a rich subjective lyric

in his "Caliban in the Coal Mines". Although Untermeyer is too dignified to plead in terms of labor radicals, his theme is no less stirring. James Oppenheim paints a luminous picture of common life in a great city. His "Saturday Night" tells the story of the weekly holiday for workers. The two verses quoted are memorable:

"The lights of Saturday night beat golden, golden  
over the pillared street--

The long plate-glass of a Dream-World olden is as  
the footlights shining sweet--

Street-lamp--flambeau--glamour of trolley--comet-trail  
of the trains above,

Splash where the jostling crowds are jolly with  
echoing laughter and human love.

"This is the City of the Enchanted: and these are her  
Enchanted people:

Far and far is Daylight, haunted with whistle of mill  
and bell of steeple--

The Eastern tenements loose the women, the Western  
flats release the wives

To touch, where all the ways are common, a glory to  
their sweated lives."<sup>1</sup>

John Masefield, poet-laureate of England, wages a mighty battle for the working man. With his background as a bar-tender, surely he has seen ugliness, but this ugliness has encouraged rather than discouraged his expression. "A  
<sup>1</sup>p. 219, New Voices.



to his "Cathedral in the Desert" which was  
in the distance so high in the tower of the  
the same in the same. James' "Cathedral in the  
a landscape picture of a desert life in a great city. The  
"Cathedral in the Desert" tells the story of the weekly holiday  
for workers. The two verses quoted are remarkable:  
"The light of Saturday night has fallen, golden  
over the hill and dale--  
The long quietude of a Green-Golden dawn is as  
the footlights shining sweet--  
Great long--faint--glow--at twilight--dawn--  
of the train above,  
Spies above the flowing words are jolly with  
echoing laughter and human love.  
This is the life of the moment; and there are no  
faded hopes;  
and far in the distance, a light of life  
and life of the spirit--  
The faintest gleam of hope, the faintest  
life shines the way  
To come, where all the love and power, a glory to  
be seen and lived.  
John Russell, poet--author of "The Light of the Spirit", wrote a story  
about the working man. His background as a  
character, surely he has been written. For the English  
had encountered rather than discouraged his expression. A  
P. M. New Voice.

Consecration" is an every-day transition of democracy:

Others may sing of the wine and the wealth and the mirth,  
The portly presence of potentate goodly in girth;--  
Mine be the dirt and the dross, the dust and scum  
of the earth!

Theirs be the music, the color, the glory, the gold;  
Mine be a handful of ashes, a mouthful of mould.  
Of the maimed, of the halt and the blind in the  
rain and the cold--

Of these shall my song be fashioned, my tale be told.

Amen.<sup>1</sup>

Our students in the Junior High school are growing up in a world of smoke and steel. They are a part of modern industrialism. The only beauty they understand is the rugged appearance of commonplaces. Theirs is a worship of the toiler--not that of potentate or remote "Plutocrat". A strong wedge has intervened between them and Spenser's "Faerie Queene" with its fire-spitting dragons, helpless maiden and holy knight. They doubt the virtue in the "Ides of March". Oliver Goldsmith's "Deserted Village" is too meaty with aphorisms.

<sup>1</sup>p. 228, New Voices.



Constitution is an every-day statement of ;

Others may say, of the wine and the water and the milk,

The partly presence of elements so high in purity;

There is the first and the better, the more and more

of the world!

There is the music, the color, the light, the sound;

There is a beautiful of colors, a wealth of words.

Of the music, of the light and the blind to the

rain and the cold--

Of these things, my words are fashioned, my words are told.

Aman,

Our students in the Junior High school are

growing up in a world of words and deeds. They are

a part of modern civilization. The only beauty

they understand is the rugged appearance of our language.

There is a beauty of the letter--not that of the letter

as remote "Pittsburgh". A strong word has interested

between them and the word "Pittsburgh" with its

live-acting drama, richness and its light.

They know the value of the "Pittsburgh". Oliver

Goldsmith's "Deserted Village" is the only word

apart from.

W. H. 1922, New York.

Let us present the intermediate grade youth with something that he can understand, of which he is a part and to which he responds. The field is rich and the harvest worthwhile. The modern poetry teaches no less intensively, but the didactic trend is not so offensively obtrusive. Timeliness in poetry appeals today to the youth answering the calls of Science, modern Industry, Intelligence and Humanity. Youth aspires always. Its ideals are in harmony with environment. It has achieved in the fields of aviation, literature, science and fine arts.

In the field of modern poetry the reader finds new thought, scientific conclusions, familiar manners and customs. He recognizes a beauty of strength, a beauty of character, a beauty of loveliness. In the beauty of holiness he finds a new beauty, the beauty of ugliness. "Beauty is its own excuse for being". Beauty changes us. The current of our lives runs swifter and clearer for it. Lovely imagist beauty is catalogued in anthologies for children. For artistic and literary reason it should be used.

The results of the study of traditional and recent poetry in the Junior High school must be summarized under two heads. Traditional poetry furnishes the student with a knowledge and understanding of the Past. Great literature provides stimuli for the understanding of life and achievement in life. It also gives the



Let us present the intellectual grasp with  
with something that he can understand, of which he is  
a part and to which he responds. The field is wide  
and the harvest rich. The modern poetry teacher  
no less intensively, but the definite trend is not  
so effectively objective. The teacher in poetry speaks  
today to the youth mastering the rules of science,  
modern industry, intelligence and humanity. Youth  
seeks always. Its ideas are in harmony with environ-  
ment. It has achieved in the field of aviation,  
astronomy, science and fine arts.

In the field of modern poetry the teacher finds  
new thoughts, scientific conclusions, familiar names and  
concepts. He recognizes a beauty of strength, a beauty  
of character, a beauty of individuality. In the beauty of  
holiness he finds a new beauty, the beauty of religion.  
"Beauty is its own reward for being." Beauty changes us.  
The outcome of our lives runs deeper and clearer for it.  
Lively images beauty is distinguished in mythology for  
children. For adults and literature reason it should be  
used.

The results of the study of mythology and  
legend poetry in the Junior High School may be summarized  
under two heads. Traditional poetry teaches the  
student with a knowledge and understanding of the past.  
Great literature provides stimuli for the understanding  
of life and achievement in life. It also gives the

the pupil a basis for understanding the stanzaic forms.

Modern and contemporary poetry presents every day life, life in the rough and its ideals. It introduces free unmetered rhythms. Cadenced lines give the poet greater opportunities for the expression of new emotions. Recent poetry gives youth the inspiration of truth and beauty with sincerity and reveals to him a new beauty, the beauty of ugliness, akin to the beauty of holiness. New voices stimulate youth to activity and prompt him to look out on life fairly without artificial or archaic standards, and to serve humanity in a scientific age. With Untermeyer Youth prays:

God, though this life is but a wraith,  
 Although we know not what we use,  
 Although we grope with little faith  
 Give me the heart to fight and lose.

Ever insurgent let me be,  
 Make me more daring than devout;  
 From sleek contentment keep me free,  
 And fill me with a buoyant doubt.

Open my eyes to visions girt  
 With beauty and with wonder lit--  
 But let me always see the dirt,  
 And all that spawn and die in it.

Open my music: let me thrill  
 With Spring's first flutes and drums--





But never let me dare forget

The bitter ballads of the slums.

From compromise and things half done

Keep me with stern and stubborn pride,

And when, at last, the fight is won,

God keep me still unsatisfied.<sup>1</sup>

There are numerous opportunities for the study of recent poetry in the Junior High school. It may be easily used in conjunction with classical poetry by way of correlative comparisons. Compare the following modern poems with traditional lyrics:

The West Wind

by John Masefield with

Ode to the West Wind

by Percy B. Shelley

Brooklyn Bridge at Dawn

by Richard LeGalliene with

Westminster Bridge

by William Wordsworth

God's World

by Edna St. Vincent Millay with

Ode to Autumn

by John Keats

<sup>1</sup>p. 443, Modern American Poetry



But never let us dare forget

The bitter ballads of the slaves.

From songbooks and anthologies

Keep us with stern and steadfast pride,

Not when, at last, the light is won,

For keep us still unsatisfied.

There are numerous opportunities for the

study of recent poetry in the Junior High school. It

may be readily used in connection with classroom

poetry by any of our various committees. Perhaps

the following material seems with statistical interest:

The West Wind

by John Keats with

One to the West Wind

by Percy B. Shelley

Brooklyn Bridge at Dawn

by Richard Ligon with

Wassailers and Wives

by William Wordsworth

God's World

by John St. Vincent Miller with

One to Autumn

by John Keats

1. 413, Modern American Poetry

Daisies

by Bliss Carment with

To the Daisy

by William Wordsworth

Slippery

by Carl Sandburg with

Infant Joy

by William Blake

The Daffodils of Old St. Paul's

by Theodosia Garrison with

To Daffodils

by Robert Herrick

Two-fold benefits result from this work; an appreciative attitude for the old and new art and the development of literary criticism. Pupils have an opportunity to express a preference for one or the other of these poems, stating the reasons for this preference.

It is necessary to include biographies in the Intermediate school English teaching schedule. Florence Nightingale, John Greenleaf Whitter, Henry Wadsworth Longfellow, Abraham Lincoln, Thomas A. Edison and Helen Keller are suggested personalities for study in the fixed curricula of the school department. Would it not be equally interesting for boys and girls to know a little about the lives of Emily Dickinson, Edwin Arlington Robinson, Amy Lowell,



Reviews

By Miss Gurney with

To the Editor

By William Wordsworth

Reviews

By Carl Schlegel with

Instant Joy

By William Blake

The Cathedral of Old St. Paul's

By Thomas Carlyle with

To the Editor

By Robert Herrick

Two-fold benefit results from this work:

An excellent edition for the old and new and the development of literary criticism. It gives an opportunity to express a preference for one or the other of these poems, stating the reasons for this preference.

It is necessary to include the following in

the literature which English teachers use.

Thomas Warton, John Dryden, William Warton, Henry

Warton, Joseph Warton, Thomas A.

Warton and Helen Keller are suggested personalities

for study in the final chapters of the school

report. It is not so equally interesting for

boys and girls to know a little about the lives of

William Shakespeare, John Milton, John Keats, and Lowell.

Carl Sandburg, Edna St. Vincent Millay, Sara Teasdale, Elinor Wylie and Nathalia Crane? The mere mention of a living writer brings to the English teacher's desk pictures, clippings, poems and biographies of the literati; for to the children they are vital influences.

Various and incidental ways of using recent poetry are far more reaching than over-directed study. For room backgrounds use blackboard exhibits. Attractive printing on the blackboard adds to the appearance of an English class-room. The beautiful lyrics of the new voices, are replacing the offending preaching types of moral poem of the last century. Instead, we find:

BARTER

Life has loveliness to sell--  
All beautiful and splendid things,  
Blue waves, whitened on a cliff,  
Climbing fire that sways and sings,  
And children's faces looking up  
Holding wonder like a cup.

Life has loveliness to sell--  
Music like a curve of gold,  
Scent of pine trees in the rain  
Eyes that love you, arms that hold,  
And for your spirit's still delight  
Holy thoughts that star the night.



Carl Gustav, 1884-1914, was a Swedish  
writer and journalist. The name of  
a living writer being in the English  
language, poems and short stories of his  
literary; for to the English they are very  
various and most of his work is being  
poetry and the most beautiful that ever  
for some reason is not published in  
the English of the English. The English  
the new world, the English the English  
types of the English of the English.

1884

### THE

Life has become to all--  
All beautiful and glorious things,  
His name, written on a cliff,  
Climbing like a wave and wave,  
And written in the looking up  
Selling water like a cup.

Life has become to all--  
Write like a wave of gold,  
Gentle of the waves in the rain,  
Kiss that love you, kiss that hold,  
And for your spirit's still light  
Only remember that was the light.

Spend all you have for loveliness  
 Buy it and count the cost;  
 For one white singing hour of peace  
 Count many a year of strife well lost.  
 And for the breath of ecstasy  
 ,Give all you have been or could be.<sup>1</sup>

(Sara Teasdale)

Miss Teasdale, despite her plea to give all you have been or could be, does not characterize her work with the mention of reward. Her philosophy that the deed is justification enough in itself is quite evident.

This is only one of hundreds of lyrics which give delight to those who spend a period of study in the English class. You will notice pupils reading the artistically printed poem with unrestrained pleasure. Little or nothing need be said by the instructor--the blackboards will talk.

The mounted poetry exhibit in the school room is near to the child, representing his own artistic effort, endearing the poems through personal interpretation. Each week at least forty artistically and individually printed posters are prepared on stiff, colored cardboard backgrounds.

At the top of a page in exposition of John Drinkwater's "A Town Window", a seventh grade student drew the picture of a house with a prominent window.

<sup>1</sup>p. 145 Verses of Our Day by Goddon and King.



And all you have for love

But it is not love that

Let me write singing about of peace

And only a year of exile will last

And for the friends of beauty

Give all you have born or could be

(The Tenth)

And Tenth, despite her plea to give all you have

been or could be, does not characterize her work with

the mention of revolt. Her philosophy that the good

is justification enough in itself is quite evident.

This is only one of hundreds of letters

which give insight to those who spend a part of

study in the English class. You will notice how

reading the artistically printed poem with unobtrusive

pleasure. Little or nothing need be said by the

instructor--the pleasure will talk.

The mounted poetry exhibit in the school room

is new to the class, representing his own artistic

effort, analyzing the poems through personal interpreta-

tion. Each week at least forty artistically and individ-

ually printed poems are prepared on white, colored

cardboard backgrounds.

At the top of a poem in preparation of John

Keats's "A Poem of a Poet," a seventh grade student

draws the picture of a house with a prominent window.

At the bottom of the paper he sketched crocuses peeping through a grey "mould". Upon the right side of the poem, he drew and painted a gayly-colored tramway coasting a hill of cobblestones. The poem itself he carefully printed in the center of the page, within a crudely conventionalized border of angel wings and crocus blooms. (Not a very artistically balanced attempt, perhaps, but the child's own perspective is exemplified.) In spite of the jazz perspective the street is recognizable. For the sake of lucidity, I quote the subject elucidated:

Beyond the window in the night  
 Is but a drab inglorious street,  
 Yet there the frost and clean starlight  
 As over Warwick Woods are sweet.

Under the grey drift of the town  
 The crocus works among the mould,  
 As eagerly as these that crown  
 That Warwick spring in flame and gold.

And when the tramway down the hill  
 Across the cobbles moans and rings,  
 There is about my window-sill  
 The tumult of a thousand things.<sup>1</sup>

<sup>1</sup>p. 525, Modern British Poetry.



At the bottom of the paper he drew a narrow  
passing through a grey "mound". Upon the right  
side of the mound, he drew and painted a grey-  
colored streamy looking a bill of cockatoo.  
The poem itself he carefully printed in the  
center of the page, within a widely conven-  
tional border of angel wings and grotesque flowers. (Not  
a very artistically balanced artwork, perhaps, but  
the child's own perspective is exemplified.) In  
spite of the fact perspective the effect is recog-  
nizable. For the sake of simplicity, I quote the  
subject simplified:

Beyond the window in the night  
Is but a deep inglorious forest,  
Yet there the forest and stream dwell  
Is over Waverley Woods are sweet.

Under the grey bill of the cock  
The stream works round the mound,  
As eagerly as these that stream  
That garden spring in flame and gold.

And when the streamy flows the hill  
Across the valley moon and stars  
There is about my window-ill  
The family of a thousand things.

To attempt such a thing with traditional verse is to court certain failure. Children like to draw familiar things, and John Drinkwater gave them opportunity to illustrate three phases of common life, modern architecture, nature and transportation.

"The King of China's Daughter" by Edith Sitwell aroused the keen imagination of an ambitious Junior High School girl. With water colors, she painted a background of nutmeg trees, silver moons and golden stars. The girl was portrayed with her back to the nutmeg tree, upon which her lover's cap and bells dangled.

The most universal interpretation of F. V. Branford's "Shakespeare" is a simple one. The boys and girls find a reproduction of Shakespeare's portrait or a facsimile and mount it above the printed poem.

These illustrations provided added interest to the study of recent poetry. The current magazines are literally overflowing with material which may be utilized in this particular branch of student activity.

If recent poetry is carried over into the art department, the pupil's interest in literature is stimulated. Water color or crayon are the best mediums of expression. The pictures are effectively unique. Mary painted a Burma girl in a yaller petti-



To attempt such a thing with traditional  
values is to court certain failure. Children like to  
know familiar things, and John Galsworthy gave them  
opportunities to illustrate these phases of common life,  
modern consciousness, nature and the environment.  
"The King of Kings" by Will  
Stowell stresses the keen imagination of an adolescent  
Junior High School girl. With water colors, she  
painted a background of houses, trees, silver moon  
and golden stars. The girl was surprised when her  
paint to the young tree, upon which her lover's cap  
and bells dangled.  
The most universal interpretation of P. V.  
Graham's "Shakespeare" is a simple one. The boy  
and girl find a reproduction of Shakespeare's  
portrait of a favorite and come to share the picture  
again.  
These illustrations provided added interest  
to the study of recent poetry. The student recognized  
and literally overflew rich material which may be  
utilized in this particular branch of student activity.  
If recent poetry is carried over into the  
art department, the pupil's interest in literature  
is stimulated. Water color or crayon are the best  
mediums of expression. The pictures are effectively  
made. Many painted a flower girl in a yellow petti-

coat and green cap sitting beside a British soldier with a banjo, singing

Kulla-la-la.

The girl and soldier intently watch the steamers an' the hathis pilin' teak:

"Elaphints a'pilin' teak

In the sludgy, squidgy creek,

Where the silence 'ung that 'eary you

was 'arf afraid to speak

On the road to Mandalay".

In the distance we see the "ould Moulmein Pagoda" looking eastward to the sea, and the sunshine and the palm trees and the tinkly temple bells

"On the road to Mandalay

Where the flying fishes play."

This picture is a stepping-stone for the pupils to a wider acquaintance with Rudyard Kipling. This particular artist pupil has gained a sense of appreciation through a close interpretation of one of the great masterpieces of modern British poetry.

In a quieter mood Paul painted Padraic Colum's "An Old Woman of the Roads". Paul made a picture of a warm interior room. An old woman is sitting quietly beside a hearth fire of heaped-up sods. A clock with weights and chains and a dresser filled with shining blue delph identifies the picture with Colum's poem. She is safe within a dream, out of wind's and rain's way. Children like to paint God's answer to her





petition:

And I am praying to God on high,  
 And I am praying Him night and day,  
 For a little house--a house of my own--  
 Out of the wind's and the rain's way.<sup>1</sup>

In contrast to the many opportunities to paint realistic verses Fannie Stearn Davis's "Songs of Conn the Fool" allows the imaginative powers full play. In one picture Conn the Fool is climbing the mountains after the moon caught in a dead fir tree, "like a great pale apple of silver and pearl."

Another vivid picture from the same poem by a different child presents Conn the Fool sitting by the fire, gnawing the moon to his heart's delight,--gnawing her slowly away.

Still a third picture of Conn the Fool shows the world (people of) beneath moonless skies beating on his door and crying "Give us our moon once more."

The fourth scene by a different student portrays Conn the Fool, the people of the world and his wonderful white moon tree with its thousand leaves. Conn the Fool gives to each and all moons to their heart's desire.

"Apples of silver and pearl,  
 Apples of orange and copper fire"

The well-defined conception of Father Time is suggestive of the interpretation given Ralph Hodgson's "Time, You Old Gypsy Man". The pupils

<sup>1</sup> p. 236, Modern British Poetry.



And I am praying to God on high,  
And I am praying His name and say,  
For a little house--a house of my own--  
Out of the clouds and the rain's way,  
In contrast to the many uncertainties to

bring peace to various things that's been  
of God and God alone the imaginative power full  
day. In one place God the Lord is calling the  
men and women after the moon is in a dark sky  
"Like a great pair of silver and gold."

Another vivid picture from the same poem  
by a different child presents a God and God alone  
by the river, knowing the moon is his heart's desire,  
God has already said.

Still a third picture of God and God alone  
the world (people of) peace and moon and stars  
on his door and saying "Give us our moon and stars."  
The fourth poem by a different child presents  
God and God alone, the people of the world and  
his wonderful white moon stars with the flowers  
river. God and God alone in peace and all things to  
their heart's desire.

"Applaud of silver and gold,  
Applaud of granite and copper like"  
The self-same conception of God and God alone  
is suggestive of the interpretation given by  
Hudson's "I'll be your God," The people

follow almost explicitly the descriptions in this poem. "Time" peers out from a weather-battered caravan. "Time, You Old Gypsy Man" is another artistic contribution to the illustrated poetry exhibit. Time, bending beneath a huge sickle, peers from a painted covered canvas caravan. Unlimited colorful opportunities are furnished in this poem. In the background Babylon is splashed in scarlet. Rome totters in the distance. In the foreground the peacocks bow; little boys sing; girls bear festoons; goldsmiths offer Time a ring of beaten gold. The crowd shouts:

"Time, you old Gypsy man,  
Will you not stay,  
Put up your caravan  
Just for one day."

Even as they shout, Time the old Gypsy man rolls out of the picture.

Off once again  
Off to some city  
Now blind in the womb,  
Off to another  
Ere that's in the tomb.<sup>1</sup>

This poem is a traditional theme, but the author is looking backward in the light of the twentieth century. In this particular point it is stimulating to the child's interest, who is willing to look back with the author to that which is beautiful.

<sup>1</sup>p. 389, Modern British poetry.



follow almost explicitly the conventions in this poem.  
"Time" seems not from a weathered, old man's  
"Time, you old grey man" is another excellent contribu-  
tion to the illustrated poetry exhibit. Time, bearing  
a crown of stars and stripes, is from a painted covered  
caveau below. Unhindered colorful opportunities are  
furnished in this poem. In the background Babylon is  
uplifted in stanzas. Rose towers in the distance. In  
the foreground the peacock's bow; little boys and  
girls bear baskets; goldsmiths elicit Time a ring of  
beaten gold. The trend appears:

"Time, you old grey man,

Will you not stay,

For up your caravan

Just for one day."

Even as they move, Time the old grey man rolls out of  
the picture.

Out goes again

Out to some city

Now blind in the road,

Out to another

His home in the road.

This poem is a traditional theme, but the author is  
looking backward in the light of the twentieth century.  
In this particular poem it is interesting to see  
child's interest, who is willing to look back with the  
author to that which is beautiful.

These poems in picture and hundreds of others have been painted in my classes. They inspire the pupils to read poetry discriminatingly with artistic appreciation. Good illustrative work has been done with

Johnny Appleseed                      Edgar Lee Masters

The Flying Dutchman

of the Tappan Zee                      Arthur Guiterman

Path Flower                      Olive Tilford Dargan.

The Glory Trail                      Badger Clark

The Somerset Farmer                      Marguerite Wilkinson

The Wreck of the

Julie Plante                      William Henry Drummond

Johnnie's First Moose                      William Henry Drummond

Going Down Hill On

A Bicycle                      Henry Charles Beech

Ballad of East and

West                      Rudyard Kipling

Silver                      Walter de la Mare

The Lady Poverty                      Evelyn Underhill

The Highwayman                      Alfred Noyes

The Freckenham Men                      John Drinkwater

The Three Beggars                      Walter de la Mare

The Dwarf                      Walter de la Mare

Dame Hickory                      Walter de la Mare

Travel is entering into the child's experience.

Many pupils in the Junior High school have travelled abroad as part of their heritage. The student body



These poems are in rhyme and measure of

others have been written in my class. They inspire

the pupils to read poetry enthusiastically with

entire satisfaction. Good illustrative work has

been done with

Johnny Appleseed

The Flying Dutchman

of the Tropic Sea

Paul Bunyan

The Cherry Tree

The Snowy Farmer

The Story of the

Julia Plunk

Johnny's First Moose William Henry Harrison

Going Down Hill On

A Bicycle

Ballad of East and

West

Silver

The Lady Poverty

The Highwayman

The Frodo Baggins

The Three Beggars

The Dwarf

Down Memory

Travel is entering into the child's experience.

Many pupils in the Junior High school have traveled

about as part of their heritage. The student body

is composed of a strong fusion with foreign background, --first generation Americans. The England of Chaucer, Milton and Shakespeare has faded into the past, and exists now only as historical fact or literary tradition.

The old glory pervades modern poetry. There is a vigor and freshness which brands the new songs about these literary shrines and hallowed places. The old poetry about famous places requires over-directed study. The new has a charm readily appreciated by the student.

Contemporary verse in delightfully correlated with geography. With Mrs. Waldo Richards, let us travel on the magic carpet of poetry with out students. Richard Hovey says:

I am fevered with the sunset,

I am fretful with the bay

For the meadow-thirst is on me

And my soul is in Cathay.

There's a schooner in the offing

With her topsails shot with fire,

And my heart has gone aboard her

For the Islands of Desire.

I must forth again to-morrow

With the sunset I must be,



is composed of a strong French and foreign background,  
-first generation Americans. The English of America,  
Kipling and Shakespeare had faded into the past, and  
exists now only as historical facts or literary tradi-  
tion.

The old literary tradition is dead. There  
is a vigor and freshness which breathe the new songs  
about these literary studies and beloved places. The  
old poetry about these places requires over-throwing  
study. The new has a certain quality associated by the  
students.

Consequently verse is delightfully correlated  
with geography. With Mrs. Wanda Richards, let us  
travel on the magic carpet of poetry with our students.  
Richard Henry says:

I am content with the masses,  
I am content with the boy  
For the world's best is on us  
And my soul is in Gatsby.

There's a woman in the office  
With her tropical hair and face  
And my heart has gone about her  
For the Islands of Hawaii.

I must learn again to know  
With the sun I must be.

Hull down on the trail of rapture

In the wonder of the sea.<sup>1</sup>

Geography takes us around the world. Emily

Dickinson says:

"There is no frigate like a book

To take us lands away

Nor any courser like a page

Of prancing poetry."

Every Junior High School is equipped with stereoptican and lantern slides. Collect a series of beautiful geographical post cards and select related poems of places, people and industries. Give a series of stereoptican lectures in the Assembly hall. Choose pupils to recite poems or groups of poems for each post card. The exercises can be outlined thus:

#### Lecture I. England

<u>Postal Card</u>	<u>Recitation</u>	<u>Author</u>
Night on ocean	"Night at Sea"	Amelia Josephine Barr
Lighthouse	"Coastwise Lights"	Rudyard Kipling
Dawn on ocean	"Dawn on Mid-Ocean"	John Hall Wheelock
English Shipping wharves	"Sea Fever"	John Masefield
Sea gulls	"A Gull"	Robert Hillyer
Merchant ships	"Merchantmen"	C. Fox Smith
Mountain railroad	"Travel"	Edna. S.V. Millay
English Coast	"England"	Walter de la Mare
	"The Island"	Christopher Morley

<sup>1</sup>p. 3. Magic Carpet, edited by Mrs. Waldo Richards.



Half down on the staff of reptiles

In the winter of the year 1

Geography takes us around the world. Daily

Blackman says:

"There is no trisyllable like a book

To take as little way

Not any content like a page

Of promising poetry."

Every Junior High School is equipped with

atmospheric and lantern slides. Geology is a series

of comparative geographical post cards and select

related poems of places, people and industries. Give

a series of atmospheric lectures in the Assembly

hall. Choose pupils to recite poems or groups of

poems for each post card. The exercises can be

outlined thus:

Lecture I. England

English English English

Light on ocean "Wings of Sea" Amelia Josephine Barr

Lighthouse "Conscience Light" Rupert Kipling

Down on ocean "Back to the Ocean" John Hall Whistler

English Shipping  
Wharves

John Aschfield "Sea Fever"

Robert Miller "A Gull"

O. For Smith "Maritime"

Edna, B.V. Wiley "Travel"

English Coast "England"

English Coast "The Island"

1. 2. 3. Magic Carpet, edited by Mrs. Helen Roberts

London	"Going up to London"	Richard LeGalliene
Westminster Abbey	"In Westminster Abbey"	Thomas Bailey Aldrich
London Bridge	"Silver Street"	E. A. Robinson
London Shops	"Shops"	Thomas Burke
Charing Cross	"Blighty"	Theodosia Garrison
St. Paul's	"Daffodils of Old St Paul's	Lizette W. Reese
English Maiden	"A Ballad of Love in London	Charles Hanson Towne
English Road	"Rolling English Road	G. K. Chesterton
Cambridge	"Autumn Morning in Cambridge	Francis Cornford
Old Mansion	"The Old Vicarage"	Rupert Brooke
Oxford University	Spire of Oxford	W. M. Letts
Kent	"In Memory of Kent"	Edmund Blunden
Hills of England	"English Hills"	John Freeman
Chalk Cliffs	"The White Cliffs"	Alfred Noyes

## Lecture II

<u>Ireland</u>	<u>Scotland</u>	
Irish Coast	Song about Ireland	Wm. Butler Yeats
	Ireland	Dora Sigerson Shorter
Shamrocks	Stanzas from Shamrock Song	Katherine Tynan
Queenstown	Queenstown Harbour	M. Jephson O'Connor
Lake Scene	Lake of Innisfree	Wm. Butler Yeats
Hills of Ireland	The Fair Hills of Erie	Padraic Colum
Dublin	Grafton Street	James Stephens
Fields of Ireland	Fields of Ballyclare	Dennis A. McCarthy
Irish peasant	Irish Peasant Song	Louise Imogen Guiney





Cow and Pasture	The Kerry Cow	W. M. Letts
Irish Fiddler	Fiddler of Dooney	Wm. Butler Yeats
Irish Village	Song of the Little Villages	
		James B. Dollard
Scottish Moorland	Scottish Earth	John Smellie Martin
Edinburgh	Edinburgh	Alfred Noyes
Antrim	Antrim Thochts	Gilbert Hae
Scot in Kilts	The Laird	Jeffrey Inglis
Princess Street	Chain of Princess Street	Elizabeth Fleming
Edinburgh	Edinburgh	Arthur Guiterman

We know that the best work is done through pupil activity. Have the pupils plan several lectures using post cards and poems of Spain, France, Switzerland, Italy, Germany and America.

The contemporaries are cosmopolitan. Vachel Lindsay presents "The Congo"; Eunice Tietjens, "The Most Sacred Mountain of Confucious;" Amy Lowell, "Free Fantasia on a Japanese Theme"; Henry van Dyke writes of his beloved Holland; Robert Hillyer, "Flower-Market, Copenhagen"; Clinton Scollard, "A Nile Night"; Thomas Augustine Daley "Mia Carlotta"; and Elizabeth Coatsworth, "The Nile".

The use of the stereopticon and post card is not confined to Geography. Use them for the study of people and industries as well. The following is a suggested outline for the industries and race studies.

### Lecture III Industry and People

Caravan	The Golden Journey to Smarkand	Jas. Elroy Flecker
Railroad	Slow Program	Carl Sandburg



Cor and Bessie	The Merry Men	W. A. Rorer
Irish Village	Wilder of the Valley	W. A. Rorer
Irish Village	Wilder of the Valley	W. A. Rorer
Scottish Highland	Scottish Fair	John G. Holland
Edinburgh	Edinburgh	John G. Holland
Andria	Andria	John G. Holland
Good in Kite	The Island	John G. Holland
Edinburgh	Edinburgh	John G. Holland
Edinburgh	Edinburgh	John G. Holland

We know that the best work is done through  
 quiet activity. Have the pupils plan several features  
 using good cards and poems of Spain, France, Switzerland,  
 Italy, Germany and America.  
 The continents are color-coded. (Vocab)  
 Lindsay presents "The Gorge"; "Wilder of the Valley"; "The Merry  
 Men"; "Wilder of the Valley"; "The Merry Men"; "The Merry Men";  
 on a Japanese theme; "Henry van Dyke's story of his boyhood";  
 Holland; Robert Hilper; "Wilder of the Valley"; "The Merry Men";  
 Clinton Scott; "A Wild Night"; "Thomas Augustine Arl";  
 "The Gorge"; and "Wilder of the Valley"; "The Merry Men";  
 The use of the stereoscope and post card is  
 not confined to Geography. Use them for the study of  
 people and industries as well. The following is a  
 suggested outline for the industries and resources.

Lesson III: Industry and People		
Germany	The Golden Journey to Swabia	John G. Holland
Railroad	Slow Progress	John G. Holland

Cathay	Merchants from Cathay	Rm. Rose Benét
Steers	A Yoke of Steers	DuBose Heywood
Italian Children	The Flower Factory	Florence Wilkinson
Ploughman	Ploughman at the Plough	Louis Golding
Man with Bale	Man Carrying Bale	Harold Munro
Peasant lace-maker	Old Lace	Maude Louise Fuller
A Spanish Maiden	Spanish Song	Charles Devine
Goldolier	Barcarolle	Arthur Guiterman
Greek Girl	To a Greek Girl	Austin Dobson
Farm Hand	Death of a Hired Man	Robert Frost
Man with Scythe	Tuft of Flowers	Robert Frost
Miner	Caliban in the Coal Mines	Louis Untermeyer
Factory-child Labour	Factories	Margaret Widdemer
Trench diggers	Muckers	Carl Sandburg
Bell Hop	Brass Spittoons	Langston Hughes
Schooner	Old Ships	David Morton
Aged shepherd	Nod	Walter de la Mare
Blacksmith	Prayers of Steel	Carl Sandburg
Farm Tractor	New Farm Tractor	Carl Sandburg
Ships and Wharves	Sea Fever	John Masefield
Fish pedlar	Fish Crier	Carl Sandburg
Pawn Shop	Street Window	Carl Sandburg
Clerks	The Clerks	E. A. Robinson
Farmer of Middle West	Illinois Farmer	Carl Sandburg
Switchboard girl	Manual System	Carl Sandburg
Policeman, Milkman Teamster	Psalm of those who go forth before daylight	Carl Sandburg





Historical and biographical poems appear in the work of contemporaries. Historical events are subdued but Democracy is consecrated. About the sacred name of Lincoln several remarkable poems are grouped. They are as listed:

The Master	by	Edwin Arlington Robinson
O Captain! My Captain!		Walt Whitman
The Lincoln Child		James Oppenheim
Lincoln the Man Of the people		Edwin Markham
A Farmer Remembers Lincoln		Witter Bynner
Lincoln		John Gould Fletcher
Selections from "John		

Brown's Body	Stephen Vincent Benét
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Vachel Lindsay has excelled in his interpretation of the Great Emancipator. "Abraham Lincoln Walks at Midnight" may be given by the class in a thirty minute one act play.

#### ABRAHAM LINCOLN WALKS

#### AT MIDNIGHT

Time, 1917--Twelve O'clock, Midnight

Place: Springfield, Illinois

#### Characters

#### Costume

Abraham Lincoln

High Hat, worn shawl

Democracy, a Youth

Draped United States flag

Spirit of Dawn

Bears torch of red,

blue and yellow paper

Industrial workers



Historical and geographical terms appear in the  
work of de la Harpe. Historical events are written  
but history is concentrated. About the earliest names  
of Lincoln several remarkable poems are arranged. They  
are as listed:

The Master of the House  
O Captain! My Captain!  
The Lincoln Child  
Lincoln the Man of the People  
A Farmer Remembers Lincoln  
Lincoln  
Selections from "John

Brown's Body  
Vachel Lindsay has excelled in his inter-  
pretation of the Great Emancipator. "Abraham Lincoln  
Walks at Midnight" may be given by the class in a  
thirty minute one act play.

#### ABRAHAM LINCOLN SALES

##### AT MIDNIGHT

Time, 1917-1918, 1919, 1920, 1921, 1922  
Place: Springfield, Illinois

##### Occasions

##### Occasions

Abraham Lincoln  
Democracy, a Youth  
Spirit of God  
Honor to the  
Blue and Yellow

Industrial Workers

Farmers, Fisherman, Hunters,	Appropriate costumes
Merchants, Weavers, Manufacturers	
Professional people	
Lawyers, clergymen, doctors,	
nurses, teachers	Appropriate costumes
Armies and Navies of the World	
War Lords	Military costume
French and Belgium peasants	Native costumes
Children at play	
War (a personification)	
Bitterness	Suitable costume for each
Pain	evil personification
Sin	
Horror	
Folly	

### ACT I

Scenery--Court house, roofs, homes, yards and gardens of Springfield, Illinois. A moon rising above the Court House, half obscure by heavy black clouds. The hands of the Court House clock points to 12.00 midnight. Junior High School pupils will be able to put this suggested scenery rapidly on the blackboard. Several students can do this work.

### SCENE I

Court House Clock (school-room bell) strikes twelve. Enter Abraham Lincoln who walks slowly and mournfully across the stage, and looks sorrowfully at the old





familiar landmarks.

ENTER first poet-soldier (Alan Seeger) speaks

I have a rendezvous with Death  
At some disputed barricade  
When Spring comes back with rustling shade  
And apple-blossoms fill the air,  
I have a rendezvous with Death,  
When spring comes back with blue days and fair.

It may be he shall take my hand and  
Lead me into his dark land  
And close my eyes and quench my breath  
It may be I shall pass him still  
I have a rendezvous with Death,  
On some scarred slope of battered hill,  
When Spring comes round again this year,  
And the first meadow-flowers appear.

God knows 'twere better to be deep  
Pillowed in silk and scented down  
Where love throbs out in blissful sleep,  
Pulse nigh to pulse and breath to breath,  
Where hushed awakenings are dear. . . .  
But I've the rendezvous with Death  
At midnight in some flaming town,  
When spring trips north again this year  
I shall not fail that rendezvous.



Reminds me of you.

When first you called (Alan Brown) again

I have a rendezvous with Death

At some distant point

When spring comes back with tender rain

And you'll be home till the day

I have a rendezvous with Death

When spring comes back with tender rain

It may be he will take my hand and

Lead me into his dark land

And close my eyes and quench my thirst

It may be I shall pass him still

I have a rendezvous with Death

On some distant shore of darkness still

When spring comes back with tender rain

And you'll be home till the day

Oh know, I know better to be dead

Than live in this world of pain

When love comes but in distant rain

When night is pale and death is near

When death is near and death is near

But I've a rendezvous with Death

At midnight in some far land

When spring comes back with tender rain

I shall not fail that rendezvous

EXIT first poet-soldier

ENTER second poet-soldier (Rupert Brooke) Recites:

If I should die, think only this of me;

That there's some corner of a foreign field

That is forever England. There shall be

In that rich earth a richer dust concealed;

A dust whom England bore, shaped, made aware,

A body of England's breathing English air

Washed by the rivers, blest by the suns of home,

And think, this heart, all evil shed away,

A pulse, in the eternal mind, no less

Gives somewhere back the thoughts by England given;

Her sights and sounds; dreams happy as her day;

And laughter, learnt of friends; and gentleness,

In hearts at peace, under an English heaven.

EXIT second soldier-poet (Rupert Brooke)

## SCENE II

ENTER a group of international sea men. They recite

### SAILING AT DAWN

One by one the pale stars die before the day now,

One by one the great ships are stirring from their sleep,

Cables all are rumbling, anchors all aweigh now,

Now the fleet's a fleet again, gliding toward the deep.

Now the fleet's a fleet again, bound upon the old way,

Splendor of the past comes shining in the spray,



EXIT first post-office

EXIT second post-office (Robert Brooke) (Robert)

If I should die, then only this of me;

That I have a few corners of a foreign field

That is forever England. There shall be

In that rich earth a richer dust concealed;

A dust that England bore, shaped, made aware,

A body of England's breathing English air,

Washed by the rivers, clear in the sun of home,

And this, the heart, all well shall sway.

A pulse, in the eternal mind, no less

Gives comfort back the thoughts of England give;

But simple and unadorned; dress happy as her day;

And laughter, least of friends; and gentleness,

In heart at peace, under an English heaven.

EXIT second post-office (Robert Brooke)

## SCENE II

ENTER a group of international men and women. They realize

### WILKINS AT DAWN

One by one the pale stars the before the day now,

One by one the great ships are stirring from their sleep

On the sea all the morning, another all evening now,

Now the fleet's a fleet again, sailing round the bay

Now the fleet's a fleet again, round upon the old sea

Reflection of the past comes shining in the sky.

Admirals of old time, bring us on the bold ways!

Souls of all the sea-dogs, lead the line to-day!

Far away behing us tower and town are dwindling,

Home becomes a fair dream faded long ago;

Infinitely glorious the height of heaven is kindling

Infinitely desolate the shoreless sea below.

Now the fleet's a fleet again, bound upon the old ways!

Splendor of the past comes shining in the spray!

Admirals of old time, bring us on the bold ways!

Souls of all the sea-dogs, lead the line to-day!

Once again with proud hearts we make the old surrender,

Once again with high hearts serve the age to be,

Not for us the warm life of Earth, secure and tender,

Ours is the eternal wandering and warfare of the sea.

Now the fleet's a fleet again, bound upon the old ways,

Splendor of the past comes shining in the spray,

Admirals of old time, bring us on the bold ways!

Souls of all the sea-dogd, lead the line today.

ENTER children singing:

London Bridge is falling down,

Falling down, falling down,

London Bridge is falling down,

Farewell, my lady Oh!

(Children continue to play active games in pantomime.

Suggestion: Red Rover. Abraham Lincoln watches  
sorrowfully)



Admirals of old time, bring us on the bold ways!  
Boats of all the sea-tide, lead the line to-day!

The army leading us to-day and to-morrow

Home comes a fair stream led by you

Industriously gliding the heart of heaven is shining

Infinitely further the distance we bring

Now the fleet's a fleet again, bring us on the bold ways!

Spinners of the past come shining in the grey!

Admirals of old time, bring us on the bold ways!

Boats of all the sea-tide, lead the line to-day!

And again with proud hearts we make the old enterprise

Once again with high hearts strive the line to-day

Not for us the same life of toil, to-day and to-morrow

But in the eternal everlasting and endless of the sea

Now the fleet's a fleet again, bring us on the bold ways!

Spinners of the past come shining in the grey!

Admirals of old time, bring us on the bold ways!

Boats of all the sea-tide, lead the line to-day!

With all their shining

London Bridge is falling down,

Falling down, falling down,

London Bridge is falling down,

Falling down, my lady!

(Children continue to play active games in pantomime)

Conclusion: Not a word. A whole Lincolnshire

conclusion!

ENTER Spirit of Democracy who recites:

It is portentous and a thing of state  
That her at midnight, in our little town  
A mourning figure walks, and will not rest,  
Near the old court-house pacing up and down.

Or by his homestead, or in shadowed yards  
He lingers where his children used to play,  
Or through the market, on the well-worn stones  
He stalks until the dawn-stars burn away.

A bronzed, lank man! His suit of ancient black,  
A famous high top-hat and plain worn shawl  
Make him the quaint great figure that men love,  
This prairie-lawyer, master of us all.

He cannot sleep upon his hillside now.  
He is among us!--as in times before!  
And we who toss and lie awake for long,  
Breathe deep, and start, to see him pass the door.

EXIT children

ENTER French and Belgian peasants leisurely.

Democracy recites:

His head is bowed. He thinks of men and kings.  
Yea, when the sick world cries, how can he sleep?  
Too many peasants fight, they know not why;  
Too many homesteads in black terror weep.

EXIT peasants.



ENTER Spirit of Democracy and Freedom

It is for the sake of a thing of value  
That we are gathered here, in our little town  
A morning's time, and all our best  
Here the old world-homes stand up and down.

Or by the roadside, or in shadowed place  
He lights where his children used to play,  
Or through the forest, on the hill-side  
He walks until the dawn-light is away.

A promise, that man! the end of a long day,  
A lamp high up, that shines from above  
Takes him the quietest time that we have,  
This peaceful-sleep, better than all.

He cannot sleep when his children are  
He is among us--in times before!  
And we who love and live with him here,  
Gather round, and wait, as for him here the day.  
With children

ENTER Freedom and Religion peacefully together.

Democracy and Religion:

His heart is broken. His spirit is not  
Yes, what the world needs, but we are dead  
The many people think, they know the way  
The many people in their hearts are dead.

THE END.

## SCENE III

## Stage Directions:

Have pupils illustrate with colored chalk four phases of the World War on four portable black-boards. Subordinate this vision scenery to the main Court-house at Springfield, Illinois. CURTAIN RISES on Vision scenery of the Dreadnaughts, cornlands, Alps and sea and a burning village. War lords sit at council table littered with maps, charts, globe selfishly planning the course of the armies and war.

Lincoln mourns apart.

Democracy stands unflinchingly. Enter Sin, Death, Folly, Horror, Pain and Hunger, mockingly menacingly at Democracy who stands unflinchingly. Democracy recites:

The sins of all the war-lords burn his heart.  
He sees the dreadnaughts scouring every main.  
He carries on his shawl-wrapped shoulders now  
The bitterness, the folly and the pain.

He cannot rest until a spirit-dawn  
Shall come;--the shining hope of Europe free:  
A league of sober folk, the worker's earth,  
Bringing long peace to Cornland, Alp and Sea.

EXIT the Passions.



Stage Direction:

Have people illustrate with colored  
cards that phase of the World War on  
four portable black-boards. Reproduce  
this action exactly to the main Court-  
house at Springfield, Illinois. CURTAIN  
RINGS on Vision scenery of the Esplanade,  
Columbiana, Alva and a burning village.  
For lights set at sundown. Lights lifted with  
saw, chairs, glass half-filled, placing the  
operator & the artist and set.

Lincoln returns again.

Democracy stands unflinchingly. Enter Sir,  
Death, Folly, Horror, Pain and Suffer, mockingly  
meaningfully at Democracy who stands unflinch-  
ing. Democracy tested.

The sins of all the world-born his heart.  
He sees the dreamer's secret every man.  
He carries on his head-wrapped about the man.  
The bitterness, the folly and the pain.

He cannot rest until a spirit-born  
shall come;--the shining hope of Europe (that)  
A league of noble folk, the workers' world,  
Ringing long roads to Columbia, Alva and Sir,  
Exit the President.

ENTER backstage a pageant of soldiers, Red Cross nurses and workers, Sailors and soldiers who march right through. EXIT.

ENTER a soldier who recites the following two selections:

These hearts were woven of human joys and cares,  
 Washed marvellously with sorrow, swift to mirth.  
 These years had given them kindness. Dawn was theirs,  
 And sunset, and the colors of the earth.  
 These had seen movement, and heard music; known  
 Slumber and waking; loved; gone proudly befriended;  
 Felt the quick stir of wonder; sat alone;  
 Touched flowers and furs and cheeks. All  
 this is ended.

There are waters blown by changing winds to laughter  
 And lit by the rich skies, all day. And after,  
 Frost, with a gesture, stays the waves that dance  
 And wandering loveliness. He leaves a white  
 Unbroken glory, a gathered radiance,  
 A width, a shining peace, under the night.

(Rupert Brooke)

### IN FLANDERS FIELD

In Flanders fields the poppies blow  
 Between the crosses, row on row,  
 That mark our place; and in the sky  
 The larks, still bravely singing, fly  
 Scarce heard amid the guns below.



37  
 WITHIN a passage a fragment of sculpture, Red Cross  
 nurse and soldier, British and soldier and nation  
 right through. All.

WITHIN a soldier and nation the following two sections:

These hearts were when of human joy and care,  
 Waged universally with sorrow, still to care.  
 These years had given them kindness, then the years,  
 And earnest, and the colors of the earth.  
 These had seen movement, and heart music; now  
 Blinded and weeping; loved; some proudly satisfied;  
 Tell the quick still of sorrow; and alone;  
 These hearts can turn and speak. All  
 This is what.

There are others given by changing winds to laughter  
 And lit by the rich which all day. And after,  
 From, with a gesture, away the years that have  
 And wandering loneliness. He leaves a white  
 Unbroken glory, a gathered richness,  
 A vision, a shining peace, under the night.  
 (Robert Frost)

IN FLAMINGO FIVE

In flamingo fives the people sing  
 Beyond the cross, the cross,  
 These were not there; and in the sky  
 The latter, still bravely singing, fly  
 Above the world with the first color.

We are the Dead. Short days ago  
 We lived, felt dawn, saw sunset glow,  
     Loved and were loved, and now we lie  
     In Flanders fields.

Take up our quarrel with the foe;  
 To you from failing hands we throw  
     The torch; be yours to hold it high.  
     If ye break faith with us who die  
 We shall not sleep, though poppies grow  
     In Flanders fields.

(John D. McCrae)

ENTER Soldiers, Sailors, Workers of the World and  
 Red Cross workers who form an arc at the back of  
 the stage. The group recites "Recessional" of Kipling.

God of our fathers, known of old,  
     Lord of our far-flung battle-line,  
 Beneath whose awful hand we hold  
     Dominion over palm and pine--  
 Lord God of Hosts, be with us yet,  
 Lest we forget--lest we forget!

The tumult and the shouting dies;  
     The captains and the kings depart:  
 Still stands Thine ancient sacrifice,  
     An humble and a contrite heart.



We are the dead. Short days ago  
We lived, full of life, and we were glad,  
Loved and were loved, and now we lie  
In Vassar's fields.

Take up our quarrel with the foe;  
To you from falling hands we throw  
The torch; be yours to hold it high;  
If ye break faith with us who die,  
We shall not sleep, though purpled  
In Vassar's fields.  
(John D. Wodman)

ENTER SOLDIERS, SOLDIERS OF THE WORLD AND  
Red Cross workers who form an aid at the back of  
the stage. The group recites "Hesperus" of Kipling.

God of our fathers, known of old,  
Lord of our late-living battle-line,  
Beneath whose awful hand we hold  
Destruction over pale and kindling  
Lives of the dead, be with us yet,  
Lest we forget--lest we forget!

The family and the sporting class;  
The capitalist and the king of kings;  
Still, across these ancient mountains,  
An eagle and a condor hunt.

Lord God of Hosts, be with us yet,  
Lest we forget,--lest we forget!

Far-called, our navies melt away;  
On dune and headland sinks the fire:  
Lo, all our pomp of yesterday  
Is one with Nineveh and Tyre!  
Judge of the Nations, spare us yet,  
Lest we forget--lest we forget!

If, drunk with sight of power, we loose  
Wild tongues that have not Thee in awe,  
Such boastings as the Gentiles use,  
Or lesser breeds without the Law--  
Lord God of Hosts, be with us yet,  
Lest we forget--lest we forget!

For heathen heart that puts her trust  
In reeking tube and iron shard,  
All valiant dust that builds on dust,  
And, guarding, calls not Thee to guard,  
For frantic boast and foolish word--  
Thy mercy on Thy people, Lord!

#### AMERICA'S ANSWER

Rest ye in peace, ye Flanders dead,  
The fight that ye so bravely led  
We've taken up. And we will keep  
True faith with you who lie asleep.





With each a cross to mark his bed,  
 And poppies blooming overhead,  
 Where once his own life blood ran red,  
 So let your rest be sweet and sleep  
                     In Flanders fields.

Fear not that ye have died for naught.  
 The torch ye threw to us we caught.  
 Ten million hands will hold it high,  
 And freedom's light shall never die!  
 We've learned the lesson that you taught  
                     In Flanders fields.

(R. W. Lillard)

Since Armistice Day is a comparatively new holiday, it is ludicrous to look for material for its celebration in the traditional poetry. The full result of Lincoln's administration was not appreciated until about fifty years after his assassination. For this reason, Lincoln's personality has been a growing theme. The two holidays most celebrated in contemporary poetry are Armistice and Lincoln days. The figure of Lincoln has been a popular one with poets since the beginning of the modern Renaissance. Sandburg pays a splendid tribute to the unknown soldier in his "And So Today". Siegfried Sassoon's paean contributes a transcendentalistic view in "Everyone Sang". Perhaps Robert Service has been most productive, giving us The Fool, Carry On, Fleurette, Young Fellow, My Lad, and Pilgrims in his "Rhymes of a Red Cross Man"



With each a stroke of hand  
And poppies blowing overhead  
There came his own life blood  
So let your feet be sweet and strong  
In Lincoln's stride.

Fear not that we have died for naught  
The torch we leave to us we caught  
Ten million hands will hold it high  
And freedom's light shall never die!  
We've learned the lesson that you taught  
In Lincoln's stride.

(W. W. Hillard)

Since America Day is a comparatively new  
holiday, it is difficult to look for material for its  
celebration in the traditional poetry. The folk songs  
of Lincoln's childhood are not appreciated until  
about fifty years after his emancipation. For this  
reason, Lincoln's personality has been a growing theme.  
The two holidays were celebrated in contemporary  
poetry and America Day and Lincoln Day. The figure of  
Lincoln has been a popular one with poets since the  
beginning of the modern Renaissance. Randolph wrote a  
well-known tribute to the unknown soldier in his "And  
So Today". Elizabeth Cady Stanton's poem contributed a  
transcendentistic view in "Everywhere King". Perhaps  
Robert Herrick has been most provocative, giving us  
The Fool, Gaily On, Elusive, Young Fellow, My Lad,  
and William in his Whimsy of a New Green Man.

published in 1916. T. M. Kettle distinguished his sonnet by making it subjective and most personal about the war.

It will be interesting for teachers and pupils to originate "poem-plays". Scores of contemporary poems easily lend themselves to dramatic interpretation.

Gilbert Keith Chesterton's "Lepanto" is a rare ballad, cadenced to martial rhythm. Here is a modern poem commemorating a battle fought at Lepanto in 1571 by the Turks and the Holy League of Christian Nations. Cyprus had been taken by the forces of the Soldan of Byzantium. "The inmost sea of all the earth is shaken by his ships". The frightened Christian powers were assembled by Pope Pius V; Don John of Austria led these powers. The following suggestions for "Lepanto" are offered with a caution that teachers explain all allusions and references before dramatization is attempted.

SCENERY: (On black-board with colored chalk)

A long winding highway upon a mountain above the sea, leading from the purple waters of Lepanto where ride the gold fleets of the Soldan of the Sun. "But a noise is in the mountains, in the mountains, and

I know

The voice that shook our palaces--four hundred years ago:  
It is he that saith no 'Kismet'; it is he that knows  
not Fate;

It is Richard, it is Raymond, it is Godfrey at the gate!



published in 1918. T. M. Kottel's distinguished his  
account by making it subjective and even personal about  
the war.

It will be interesting for readers and pupils  
to originate "poem-plays". Sources of contemporary poems  
easily find themselves to dramatic interpretation.  
Gilbert Keith Chesterton's "Jehovah" is a rare  
belied, enhanced to martial rhythm. Here is a poem  
poem commemorating a battle fought at Legnano in 1176 by  
the forces and the Holy League of Christian Nations.  
Cyrus has been seen by the forces of the Holy League  
Hysteresis. "The innermost son of all the earth is shown  
by his shape". The frightened Christian people were  
assembled by Pope Sixtus V. Don John of Austria led them  
forward. The following suggestion for "Jehovah" are  
derived with a caution that legends exist in all  
times and references before translation is attempted.  
Summary: (On black-board with white chalk)

A long waiting night upon a mountain above the  
sea, looking from the purple waters of Lebanon  
about the cold heights of the Soliman of the Sea.  
"But a noise is in the mountains. In the mountains, and

I know  
The voices that echo our prayers--our prayers have gone  
It is he that calls no 'Xenos'; it is he that knows  
Not that  
It is Richard, it is Raymond, it is Geoffrey at the gate!

It is he whose loss is laughter when he counts the  
wager worth,

Put down your feet upon him, that our peace be on  
the earth.

For he heard drums groaning and he heard guns jar,  
(Don John of Austria is going to the war.)

Sudden and still--hurrah!

Built from Iberia!

Don John of Austria

Is gone by Alcalar.

"St Michael's on his Mountain in the sea-roads of  
the North

(Don John of Austria is girt and going forth.)

Where the grey seas glitter and the sharp tides shift  
And the sea-folk labour and the red sails lift.

He shakes his lance of iron and he claps his wings  
of stone;

The noise is gone through Normandy; the noise is  
gone alone;

The North is full of tangled things and texts  
and aching eyes,

And dead is all the innocence of anger and surprise,  
And Christian killeth Christian in a narrow dusty room,  
And Christian dreadeth Christ that hath a newer face  
of doom,

And Christian hateth Mary that God kissed in Galilee,--



It is no longer a laughing matter to be taken the

subject matter.

But down your face, that's not a face to be

the face.

For he has a strong feeling and he knows that

(Don't look at me, I'm going to see you.)

Gods and all--but!

But it's the

Don't look at me

It's not by accident.

Mr. Michael's on his knees in the state of

the world

(Don't look at me, I'm going to see you.)

where the eye is not allowed, and the hand is not

and the eye is not allowed, and the hand is not

He knows his hand is not allowed, and the hand is not

of course;

The noise is not allowed, the noise is

some alone;

The noise is not allowed, the noise is

and nothing else.

And that is all the knowledge of anger and surprise,

and that is all the knowledge of anger and surprise,

and that is all the knowledge of anger and surprise,

of course,

and that is all the knowledge of anger and surprise,

But Don John of Austria is riding to the sea.

Don John is calling through the blast and the eclipse

Crying through the trumpet, with the trumpet to his lips,

Trumpet that sayeth ha!

Domino gloria!

Don John of Austria is shouting to the ships.

TIME: 1571

PLACE: Lepanto

COSTUMES:

Grey armor for Holy League of Christian Nations.

Multi-colored robes, turbans and sashes in Gypsy

menner for the Turks.

## PART II Suggested Still Pictures from Text of Lepanto

1. Courts of the Sun

2. The Cold Queen of England, Elizabeth and Courtiers.

3. "Mahound in his paradise above the evening star".

4. "St Michael's on his mountain in the sea-roads of  
the North".

5. King Philip II.

## PART III Pantomime

"Don John pounding from the slaughter-painted poop".

## PART IV Victory

Still pictures

1. Christian Knights exult "Vivat Hispania!"

Domino Gloria!!

2. "Cervantes on his galley sets the sword back  
in the sheath".



But Don John of Austria is willing to the sea.

Don John is willing through the night and the night.

Craving through the night, with the trumpet to his lips,

Trusting that heaven will!

Don John of Austria!

Don John of Austria is unwilling to the sea.

Time: 1871

Place: London

Costume:

They enter the Hall of the Christian Nations.

White-colored robes, turbans and harem in harem

center for the Turk.

PART II suggested by the following from text of London

1. Court of the Sun

2. The Gold Room of England, Elizabeth and Countess

3. "Albion" in his garden above the evening star.

4. "The Michael" on his mountain in the west-end of

the garden.

5. King Philip II.

PART III: Conclusion

"Don John" from the "Albion" garden.

PART IV: Victory

Scene: London

1. Elizabeth's Palace and "The Michael"

Don John of Austria!

2. "The Michael" on his mountain and the "Albion"

in the garden.

"John Brown's Body" by Stephen Vincent Benét derives its name from his portrayal of John Brown's raid and Brown's subsequent death. His spirit "goes marching on", however, throughout the book-length epic. This is suggestive material for a play. It has emanated from a comparatively recent event, the Civil War.

The results promised in this thesis cannot be obtained without an adequate school room library of contemporary poetry. This may be housed on a special book shelf or table and obtained from the public library and other sources. This last mentioned resource insures a changeful collection and assists the pupils in gathering material for poetry activities in correlation with other subjects. Suggestions for a school library are as follows:

Poetry for Boys and Girls	Walter de la Mare
New Voices	Marguerite Wilkinson
Modern Verse	Gordon-King
Contemporary Poetry	Marguerite Wilkinson
Ring-a-Round	Mildred P. Harrington
Twentieth Century Poetry	Drinkwater, Benét, Canby
Early Moon	Sandburg
This Singing World	Louis Untermeyer
Modern American Poetry	Louis Untermeyer
Modern British Poetry	Louis Untermeyer
The Magic Carpet	Mrs. Waldo Richards
Collected Poems	John Massfield



Derives its name from the portrait of John Brown's  
said was Brown's management during the Civil War.  
material on, however, throughout the book-length  
again. This is suggestive material for a play. It has  
emerged from a comparatively recent event, the Civil  
War.

The reader's interest in this theme cannot be

obtained without an adequate school room library of  
contemporary poetry. This may be based on a special  
book shelf or table and gathered from the public library  
and other sources. This last mentioned resource includes  
a complete collection and makes the pupils in general-  
ing material for poetry activities in correlation with  
other subjects. Suggestions for a school library are  
as follows:

Wilson as in Kate	Poetry for Boys and Girls
Marguerite Williamson	New Voices
Gordon-King	Modern Verse
Marguerite Williamson	Contemporary Poetry
William P. Harrington	King-of-Swords
Elizabeth, Benet, Grah	Twentieth Century Poetry
Remondy	Early Verse
Louis Untermeyer	The Singing World
Louis Untermeyer	Modern American Poetry
Louis Untermeyer	Modern British Poetry
Mr. John B. Harlan	The World's Poetry
John B. Harlan	Collected Poems

Down-a-Down Derry	Walter de la Mare
Motley and other Poems	Walter de la Mare
The Veil and other poems	Walter de la Mare
The Listeners and other poems	de la Mare
Junior High School Poetry	John A. O'Keefe
	Frank A. Guindon
These Times	Louis Untermeyer
Yesterday and Today	Louis Untermeyer
Collected Poems	Robert Frost
Poems	Robert Service
Rhymes of a Red Cross Man	Robert Service
John Brown's Body	Stephen Vincent Benét
Silverhorn	Hilda Conkling
Poems	Christopher Morley
Peacock Pie	Walter de la Mare
Smoke and Steel	Carl Sandburg
Ten Modern Poets	Rica Brenner
Magazine Poetry Anthology	William Stanley Braithwaite
A Child's Day	Walter de la Mare
English Prose and Poetry	John Matthews Manley
An American Anthology	Edmund Clarence Stedman
Caroling Dusk	Countee Cullen
Collected Poems	John Masefield
Winged Horse Anthology	Joseph Auslander
Our Holidays in Poetry	Mildred P. Harrington
	Josephine H. Thomas
Poems for Children	Walter de la Mare
The Little Book of Am. Poetry	Jessie B. Rittenhouse





Our Poets of Today	Howard William Cobb
Corn Huskers	Carl Sandburg
Buck in the Snow	Edna St. Vincent Millay
Dreams out of Darkness	Jean Starr Untermeyer
North of Boston	Robert Frost
New Hampshire	Robert Frost
The Chief American Poets	Curtis Hidden Page
Men, Women and Ghosts	Amy Lowell
What's O'clock	Amy Lowell
Man with the Hoe	Edwin Markham

Fifteen minutes are allowed in the morning for devotion~~al~~ exercises and character training.

This time is equally divided between moral and religious training. The Special Room Poetry library will contain material for opening exercises and it is usually best to allow pupils to select the poems to be read at the time. The following poems have been used for devotionals:

Recessional	Rudyard Kipling
Symbol	David Morton
Evolution	John Banister Tabb
Calvary	Edwin Arlington Robinson
I See His Blood upon the Rose	Joseph Plunkett
The Bugler	F. W. Harvey
The Choice	John Masefield
A Man Dreams He Is A Creator	Fredgourd Shove
The Lost One	Isaac Rosenberg
Fountains	Osbert Sitwell
Nearer	Robert Nichols



Robert Frost	My Secret of Poetry
John Keats	John Keats
William Wordsworth	William Wordsworth
Emily Dickinson	Emily Dickinson
Edgar Allan Poe	Edgar Allan Poe
Henry Wadsworth Longfellow	Henry Wadsworth Longfellow
Walt Whitman	Walt Whitman
Robert Browning	Robert Browning
Alfred, Lord Tennyson	Alfred, Lord Tennyson
John Donne	John Donne
William Shakespeare	William Shakespeare

These names are listed in the appendix for additional reading and character training. This book is equally divided between poetry and prose. The Special Home Poetry Library will contain material for opening exercises and is usually used to allow pupils to select the poem to be read at the time. The following poems have been used for recitation.

Robert Frost	My Secret of Poetry
John Keats	John Keats
William Wordsworth	William Wordsworth
Emily Dickinson	Emily Dickinson
Edgar Allan Poe	Edgar Allan Poe
Henry Wadsworth Longfellow	Henry Wadsworth Longfellow
Walt Whitman	Walt Whitman
Robert Browning	Robert Browning
Alfred, Lord Tennyson	Alfred, Lord Tennyson
John Donne	John Donne
William Shakespeare	William Shakespeare

"Out of the Night"	Frank Prewitt
The Lantern	Richard Church
I spend my Days vainly	Frank Kendon
The Singers of High Estate	Louis Golding
Ploughmen at the plough	Louis Golding
Fleet Street	Shane Leslie
The Little Things	Gerald Gould
To the Four Courts, Please	James Stephens
Epiloue	Alfred Noyes
I Have Been Through the Gates	Charlotte Mew
The Song of Honor	Ralph Hodgson
A Prayer	Edwin Markham
Invictus	W. E. Henley
Christmas Eve at Sea	John Masefield
The Galley Rowers	John Masefield
Truth	John Masefield
When Earth's Last Picture is Painted	Rudyard Kipling
Vital Lampada	Henry Newboldt
The Donkey	Gilbert Keith Chesterton
The Listeners	Walter de la Mare
The Scribe	Walter de la Mare
Eye Witness	Ridgely Torrence
The Master	Edwin Arlington Robinson
Ballade of the Goddly Fere	Ezra Pound
Renascence	Edna St. Vincent Millay
Good Company	Karl Wilson Baker
A Soft Day	Winifred Letts
Lavender	Alfred Noyes





Martin	Joyce Kilmer
The New Life	Witter Bynner
Song of the Grail Seekers	Hermann Hagedorn.

An unobtrusive lesson, more acceptable today for the lack of didactics, is taught by the following:

Steam	Mortimer Clapp
Cobbler in Willow Street	George O'Neil
Ellen Hanging Clothes	Lizette Woodworth Reese
In Service	Winifred Letts
In Fisherrow	W. E. Henley
The Sheperdess	Alice Meynell
Tuft of Flowers	Robert Frost
Street Music	John Presland
The Tailor	Walter de la Mare
Times	Clinton Scollard
Hands	Wilfred Wilson Gibson
A Street Scene	Lizette Woodworth Reese
Ambition's Feast	Maude Louise Fuller
The Inn	John Presland
Love painted a Rose	Katherine Lee Bates
The Flags on Fifth Avenue	Christopher Morley
Lincoln	John Gould Fletcher.

The students may constantly increase the list of character training poems which aptly teach health, obedience, self reliance, reliability, patience, duty, kindness, love and charity. Carl Sandburg Says:

Every man spins a web of light circles,





And hangs his web in the sky  
 Or finds it already hung for him,  
 Written as a path for him to travel.  
 The white spiders know how this geography goes.  
 Their feet tell them where to spin  
 Among elms and maples, among radishes and bitter weeds,  
 Among cellar timbers and shanty doors.  
 Not only the white spiders but also the yellow  
                     and the blue

Also the black and purple spiders  
 Listen when their feet tell them where to spin,  
 And while every spider spins a web of light circles.

A boy sketched a purple spider's web on drawing paper. On this background he printed the above poem and mounted a Captain of Industry out from a current magazine. Immediately the class produced a series of pictures mounted on webbed grounds. Workers of all kinds were in the center. The illustrations were used in the character training period and usually expressed the joy of work. Another mount showed a man with a furrowed brow in slouching posture. The drawing was original. His feet were tangled in the meshy background web. With faint heart, he reached the filmy broken threads to find a treacherous purple spider dangerously near. Further illustrations of this particular are possible.

In place of ancient knight, squire, mythological character and cherub, the modern working is the central



And when his was in the way  
Of which is already long for me  
I have seen a path for his to follow  
The white mist's hand has laid its shadowy foot  
Their feet fall then where to win  
Across the misty path, some distant and higher road  
Among the trees, the path is clear and straight  
Not only the white path but also the white  
And the blue  
And the black and purple mist  
I have seen their feet fall then where to win  
And while every spirit spins a web of light circles  
A boy watched a purple spider's web on green  
The paper. On this background he painted the above  
He had mounted a Captain of Industry and from a student  
negative. Immediately the class produced a series of  
pictures mounted on paper. The pictures were used  
kind was in the center. The illustrations were used  
in the character training period and usually expressed  
the joy of work. Another student showed a man with a  
frown on his face. The student was  
original. The first was painted in the early background  
web. When this was done, he reached the first phase  
towards the first a few minutes later. The student  
next. Further illustrations of this period are  
possible.  
In case of another student, another, psychological  
character and another, the student working in the central

figure of this illustration. The enumeration of these subjects includes mechanics, barbers, domestic workers, aviators, stevedores, trainment by these children who have had the privilege of knowing the modern knight. (In fact, no living person ever knew the traditional type but they were wished upon us.)

In Clay Hills, Jean Starr Untermeyer expresses the worthwhile-ness of making one strong thing, moulded of stubborn rock, the work of a lifetime to be set in a clean high place. Clay will not do. No desire for ease is wished. No mock loveliness is wanted. Pupils reading this poem understand that enduring beauty is produced under difficulty. Incidentally "Clay Hills" was printed on backgrounds of Egyptian sunset, sphinx and pyramids. An effective appeal in character training work is made by using artistic and interesting devices. Definite moral lessons are hard to "put-over" today. The Cut-out pictures assist the pupil to express an idea. They are especially helpful to children who lack the power to paint or draw.

A committee of Junior High School students recently selected these poems for the week's character training.

A Song	Laurence Binyon
Dawn on Mid-Ocean	John Hall Wheelock
A Conservative	Charlotte P. S. Gilman
The Blade of Grass	Stephen Crane
Reveille	A. E. Housman



figure of this illustration. The suggestion of these  
subjects includes mechanical, natural, domestic, artistic,  
aviators, elevators, treatment of these subjects and  
have not the privilege of knowing the modern light.  
(In fact, no living person ever knew the traditional  
type but they were placed upon me.)

In Clay Hill, John Grant Hatcher's expression  
the substantialness of making one thing thing, would be  
of another kind. The work of a lifetime to be set in a  
time high place. Clay Hill is not in. He knows for  
what is right. He took something in mind. In his  
reading this poem was written that nothing really is  
produced and nothing. Incidentally "Clay Hill"  
was printed on parchment of Egyptian papyrus, which  
and pyramids. An effective appeal in character.  
Fishing with is made by using a fishing net and interesting  
device. But the most interesting is the fact that the  
today. The last one is the most interesting and the most  
press on this. They are especially helpful to children  
who have the power to make or draw.

A collection of John Grant Hatcher's  
recently selected three poems for the year's collection  
edition.  
A book  
John Grant Hatcher  
A collection of John Grant Hatcher's  
The House of the Green Grass  
A. E. Hatcher

Portrait of a Lady	Sarah N. Cleghorn
Scrub Oak	E. Merrill Root
Bundles	Carl Sandburg
Upstream	Carl Sandburg

Enclosed with this thesis is a beautiful bit of printing done in the Junior High School. Is there not an unusual opportunity in this department for the correlation of printing and recent poetry?

Art Posters for the Domestic Science class may contain

THE MONK IN THE KITCHEN	Anna Hempstead Branch
DOMESTIC ECONOMY	Anna Wickersham
KITCHEN GARDEN	Rupert Craft-Cooke
MISS T.	Walter de la Mare
Ballade of Blue China	Anonymous
OUR TWO GARDENS	Richard Kirk

Conferences with manual training, printing wood-working, sewing and domestic science teachers reveal the fact that poetry is well nigh foreign to the teaching of these subjects. What is used is often ordinary and remote from literature. Junior High School pupils have courses in this handwork. The manual training teachers have the ideal of skill in mind. How valuable the craft that teaches the importance of work perfectly done in co-ordination of mind and hand. In the woodworking rooms boys are not planning to become mere carpenters. They make useful articles of wood; but they are learning to perfect the parts of a whole.



James A. Thompson

Portrait of a Lady

E. Merrill Root

Portrait of a Lady

John G. Thompson

Portrait of a Lady

John G. Thompson

Portrait of a Lady

Portrait of a Lady

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Portrait of a Lady

Portrait of a Lady

The following is an example of the sort of work that has been done in the printing rooms before its suggested correlation with the English department:

There's lots of work to be done!  
 Life isn't all frolic and fun.  
     To win in life's race  
     You must set the pace  
 That will keep your place in the sun.

There's lots of joy to be found,  
 If Your body and mind are sound,  
     But not if you shirk  
     Your share of work  
 And rebel at the daily rounq.

You'll win your place in the sun,  
 You'll get all your frolic and fun,  
     If you make up your mind  
     To face the grind

And laugh when your work is done! (Anonymous)

This example was handed to me not later than this, the month of May, 1931. How much better if the printing teacher had turned his earnest efforts to the work of Willard Wattles:

Smoothing a cypress beam  
     With a scarred hand,  
 I saw a carpenter  
     In a far land.



The following is an example of the sort of work that  
has been done in the printing room before the war:  
Greatest contribution with the English department:

There's a lot of work to be done!  
Like isn't all yours and me,  
To win in life's race  
You must not let pass  
That will keep your place in the sun.

There's a lot of joy to be found,  
If your body and mind are sound,  
But not if you think  
Your lot of work  
And rebel at the daily toils.

You'll win your place in the sun,  
You'll get all your trials and fun,  
If you make up your mind  
To face the grind

and laugh when your work is done! (Anonymous)  
This example was handed to me not later than April, 1931,  
month of May, 1931. How much better it was printing  
reorder had turned his earnest efforts to the work  
of William Watson:

Reordering a typewriter  
With a better mind,

I am a better man  
In a better land.

Down past the flat roofs

Poured the white sun;

But still he bent his back,

The patient one.

And I paused surprised

In that queer place

To find an old man

With a haunting face.

"Who art thou, carpenter,

Of the bowed head;

And what buildest thou?"

"Heaven," he said. <sup>1</sup>

The stress upon trades and domestic science in the Junior High school is a recent one. There is nothing in traditional poetry to enhance its study.

For the special teacher of Science there is a rich harvest in the field of contemporary poetry. If she explores for herself, or confers with the English teacher she will find complements of great beauty to the exact terms which she instills. Let us bring to the science classes the poetry of astronomical phenomena, season, day, night, sun, moon, star and planet; to the physical laboratory verses of clouds, winds, rain, snow and skies; to the botanical laboratory songs of woods, fields, hills and flowers; to the zo-ological laboratory the music of birds and the sounds of



Down goes the first book  
For the first time  
But still he went his way,  
The passion one.

And I remember  
In that quiet place  
To find an old man  
With a haunting face.

"Who art thou, stranger?  
Of the house of  
And what dost thou?"  
"Haven't," he said, "I

The answer upon which and some of the  
in the latter half of the 19th century.  
nothing in the history of poetry to enhance its study.  
For the greater number of scholars there is

a rich harvest in the field of contemporary poetry. It  
and explore for herself, or perhaps with the English  
teacher and all find something of great beauty in  
The same is true with the history of the poetry of the  
the whole of the history of the poetry of the  
science, law, art, and music; to the  
physical, laboratory, and the history of the  
and the history of the history of the  
poetry, history, and the history of the  
laboratory the study of the history of the

insects. How shall this beautiful poetry be illustrated and utilized in the science class room? Use it incidentally for backgrounds on black-boards and for room decorations and note books. Facts of science will be enhanced by the art of poetry. The science poems are listed, among others, in another part of this thesis which has to do with the making of a calendar containing three hundred sixty five poems, one for each day of the year.

More is done to-day in the realm of music than ever before. Many of our lovely new lyrics have already been set to classical music. With this in mind the teacher of English directs the compilation of an operetta in conjunction with the director of music. As evidence of the possibility of this, I am enclosing a copy of "The Knight of the Golden Crest" by Mabel B. Fuller published in 1927 by Silver Burdett Company in Boston. This incident proved the need for motivated work in music. For Junior High school students working in English, I suggested an original operetta entitled "The Seven Swan Ladies". This poem by Richard Aldington has been set to music. It is a suggestive title. Pupils and teachers should plan the theme, together weaving a delicate thread of story about the music of contemporary verse.

The following libretto has been compiled:

THE SEVEN SWAN LADIES

Richard Aldington

Music by

Walter Morse Rummel





THE FOUNTAIN AND THE BIRDS	Ethel B. Howard
	Music by Swedish Folk Song
FRIENDS	Abbie Farwell Brown
	Music by Mr. H. H. A. Beach
THE HILLSIDE	Ethel B. Howard
	Music by Felix Mendelssohn
THE SQUIRRELS	Nathan Haskell
	Music by Charles Villiers
LULLABY	Frank Dempster
	Music by Charles Villiers
GREETING	Maude Wilder Goodwin
	Music by Felix-Mendelssohn
SUMMER'S DONE	May Morgan
	Music of Hungarian Folk Song
THE MAID AND THE BROOK	Frederick H. Martins
	Music of Russian Folk Song
THE ASPEN TREE	Theodosia Garrison
	Music by Peter Christian Lutkin
THE RECRUIT	A. E. Housman
	Music by Horatio Parker
GREENWOOD SONG	Ann Underhill
	Music by Henrich Sattler
FULFILLED	John Banister Tabb
	Music by Edward B. Birge
A MAN WHO WOULD WOO A FAIR MAID	W. S. Gilbert
	Music by Peter Christian Lutkin
ROVING SONG	Abbie Farwell Brown
	Music by Franz Abt



TWO MOUNTAIN AND THE BIRDS

W. H. H. H. H.

W. H. H. H. H. H.

THE HILL

W. H. H. H. H. H.

W. H. H. H. H. H.

THE HILL

W. H. H. H. H. H.

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W. H. H. H. H. H.

THE HILL

W. H. H. H. H. H.

W. H. H. H. H. H.

IN A CANOE

Richard Kirk

Music by

Marshall Bartholomew

THE LISTENEING WOODS

Ida Whipple Benham

Music by

Rudolph Ganz

TREE TOP MORNINGS

Ethelwyn Wetherald

Music by

Peter Christian Lutkin

NAUGHTY LISETTE

Abbie Farwell Brown

Music of French Folk Song

THRUSH SONG

Clinton Scollard

Music by

Gabriel Pierne.

These songs are contained in the Progressive Music Series Teacher's Manual, volume III and book IV published by Silver Burdett and Company. There are lyrics for the music not books containing themes on the lives of Shubert, Mendelssohn, Schumann, Brahms, Rubinstein and comments on the opera, orchestra and symphony. The best known are "On Hearing a Symphony of Beethoven" by Edna St. Vincent Millay; "Frost on a Window" by Grace Hazard Conkling; "At the Symphony" by Robert Nathan; "Improvisation" by Alfred Kreymborg; the "Fiddler of Dooney" by William Butler Yeats; "Piano" by D. H. Lawrence and "Melody" by Siegfried Sassoon.

Correlation of school subjects and home activities is an ideal which every teacher wishes to achieve. Sympathy with the home is essential for the teacher, and appreciation for the school ideals by the home is desired. Home poetry Scrap Books made in the Intermediate School, and containing poems of fairies, clowns, toys and circus,



Maria by

Marshall Fairbridge

THE LIVING ROOM

The Living Room

Maria by Richard King

THE LIVING ROOM

The Living Room

Maria by Richard King

THE LIVING ROOM

The Living Room

Maria by Richard King

THE LIVING ROOM

The Living Room

Maria by Richard King

These songs are included in the first volume

Maria by Richard King, Volume I and Volume II

Published by River House and Company, there are

lyrics for the songs and words containing names of

the lives of Richard, Richard, Richard, Richard,

Richard and Richard in the year, Richard,

Richard. The best known are "The Living Room"

of Richard, by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

Living Room" by John H. Vincent, 1911; "The

57.

help to amuse and educate the little people at home. The pictures and poems in this book are beautifully appropriate. Let us glance at Rosalind's Home Poetry Scrap Book. A simple picture of a bonny little house that says "Stay" and a luring little road that says "Go" illustrate Josephine Preston Peabody's poem "The House and the Road". Christopher Morley's "Song for a Little House" and Louis Untermeyer's "Prayer for this House" follow. The third page contains a picture of mother; mother in her years of power, vigorous and active, absorbed and smiling at her work planning winter comforts in a kitchen fragrant with the odors of tomato, crab apple, and spicy plum. This charming picture is explained in Jean Starr Untermeyer's poem "My Mother" below the picture.

In good order follow pictures and poems. We note "Birches", "Runaway", "The Pasture" and "Mending Wall" by Frost. Rosalind has found a Wallace Nutting type of picture for each for each foregoing poem. Lilac blooms and Amy Lowell's poem "Lilacs" symbolize New England, its dooryards, old roads, meeting house windows and pasture bars. The purple colored clusters of blossoms suggest an ancient court house where odors of sandalwood and tea charged the noses of quill-driving clerks.

We turn the pages, noting picture and poem, picture and poem. Here is a little girl with eyes of blue, Edward Estaway's youngest daughter of whom he writes:





What shall I give my daughter the younger  
 More than will keep her from cold and hunger?  
 I shall not give her anything.  
 If she shared South Weald and Havering,  
 Their acres, the two brooks running between  
 Paine's Brook and Weald Brook,  
 With peewit, woodpecker, swan and rook,  
 She would be no richer than the queen  
 Who once on a time sat in Havering Bower  
 Alone, with the shadows, pleasure and power.  
 She could do no more with Samarcand,  
 Or the mountains of a mountain land,  
 And its far white house above cottages,  
 Like Venus above the Pleiades.  
 Her small hands I would not cumber  
 With so many acres and their lumber,  
 But leave her Steep and her own world  
 And her spectacled self with hair uncured,  
 Wanting a thousand little things  
 That time without contentment brings.

(Edward Thomas)

Then comes a likeness of the demure eldest daughter and

IF I SHOULD EVER BY CHANCE

If I should ever by chance grow rich  
 I'll buy Codham, Cockridden, and Childerditch,  
 Roses, Pyrgo, and Lapwater  
 And let them all to my elder daughter.





The rent I shall ask of her will be only  
 Each year's first violets, white and lonely,  
 The first primroses and orchises;--  
 She must find them before I do, that is.  
 But if she finds a blossom on furze  
 Without rent they shall all for ever be hers,  
 Codham, Cockridden, and Childerditch,  
 Roses, Pyrigo, and Lapwater,--  
 I shall give them all to my elder daughter.

(Edward Thomas)

A little lad smiles upon the page contain-  
 ing Thomas McDonough's "Wishes For My Son."

Now, my son, is life for you,  
 And I wish you joy of it,--  
 Joy of power in all you do,  
 Deeper passion, better wit  
 Than I had who had enough,  
 Quicker life and length thereof,  
 More of every gift but love.  
 Love I have beyond all men,  
 Love that now you share with me--  
 What have I to wish you then  
 But that you be good and free,  
 And that God to you may give  
 Grace in stronger days to live?

For I wish you more than I



The time I shall see of her will be long

Two years' a time of peace, quiet and happy

The time of peace and happiness--

How much time there is, I do not know

But it is time a woman can live

Without want, without any other care

Without, without, and without

Without, without, and without--

I shall give them all in my own way

(The end of the world)

A little and a little upon the world

The Thomas Jefferson's "Notes for My Son."

How, my son, is life for you

And I wish you joy of it--

Joy of power in all you do

Each power, each power, each power

That I had the first night

Without life and without power

None of every gift and power

Love I have beyond all men

Love and love you share with me--

What have I to wish you then

But that you be good and true

And that God be with you always

Good in every way to live

But I wish you more than I

Ever knew of glorious deed,  
 Though no rapture passed me by  
 That an eager heart could heed,  
 Though I followed heights and sought  
 Things the sequel never brought:

Wild and perilous holy things  
 Flaming with a martyr's blood,  
 And the joy that laughs and sings  
 Where a foe must be withstood,  
 Joy of headlong happy chance  
 Leading on the battle dance.

But I found no enemy,  
 No man in a world of wrong,  
 That Christ's word of Charity  
 Did not render clean and strong--  
 Who was I to judge my kind,  
 Blindest proper of the blind?

God to you may give the sight  
 And the clear undoubting strength  
 Wars to knit for single right,  
 Freedom's war to knit at length,  
 And to win, through wrath and strife,  
 To the sequel of my life,



Ever hope of escape had,  
Though on my knees I lay,  
That my heart would be  
Touched by thy love and grace;  
Which the world never knew.

And thou, O Jesus, who  
Diedst for our sins alone,  
And the joy that I have  
Thine a love that is true,  
Joy of heart and soul,  
Leading me to thy hand.

But I found no ease,  
No man in a world of woe,  
That Christ's word of grace  
Gave me rest and strength--  
Who was I to judge my kind,  
Blinded by the light

God to you may give the light  
And the clear understanding  
Woe to him who is blind,  
Freedom's way to him who is lost,  
And to him who is blind and weak,  
To the world of my life.

But for you, so small and young,  
 Born on Saint Cecilia's Day,  
 I in more harmonious song  
 Now for nearer joys should pray--  
 Simple joys: The natural growth  
 Of your childhood and your youth.  
 Courage, innocence and truth:

These for you, so small and young,  
 In your hand and heart and tongue.

Huckleberry bushes trailing a stone wall represent "Three-cornered Lot" by Nathalia Crane. A table spread with milk, "home-made miracles of bread", fish and vegetables, melons, luscious red apples, purple grapes, mint jelly and oranges finds a place in the Home Poetry Scrap Book illustrating Louis Untermeyer's "Food and Drink". Robert Frost's "Brown's Descent" and "After Apple Picking Time" make attractive pages. Here are thoughts aplenty for memories--sacred. Wilbert Snow's "Taking Away the Banking", Leonie Adam's "Home Coming" and William Butler Yeats' "The Lake of Innisfree" inspire anew love and devotion for home.

Junior Poetry Scrap Books are gay with poems and pictures of toys, fairies, clowns and circus riders, animals, and other childish fancies. Worked out in the schoolroom by Junior High school students



But for you, so small and young,

Born on Saint Cecilia's Day,

I in more language come

Not for lesser love and less

Wishes have: The nearest words

Of your childhood and your youth,

Unchange, immovable and true:

These for you, so small and young,

In your hand are Henry and Thomas.

Unchangeably wishes these a story will

represent "little-remembered" by Cecilia's name.

A table spread with wine, "home-made" and

bread, fish and vegetables, mutton, lamb and

apple, purple grapes and jelly and oranges like

a place in the West Tower story book illustration

John Bunyan's "Good and Evil", Henry's story

"Henry's story" and "Henry's story" like

these selective pages. Here are these pages

for memory--these. Henry's story "Henry's story"

the "Henry's", Henry's story "Henry's story" and

Henry's story "Henry's story" the name of Henry's story

these love and devotion for you.

Henry's story "Henry's story" the name of Henry's story

and products of love, Henry's story, Henry's story

Henry's story, Henry's story, Henry's story, Henry's story

out in the schoolroom by Henry's story, Henry's story

they acquaint older boys and girls with the delicate imaginative verse of childhood--dreams which never fade.

These books make acceptable gifts for the small people at home and in the wards of our big City Hospitals. Typical poems for Junior High school poetry scrap books are:

Five Cent Balloon	Carl Sandburg
Baby Face	Carl Sandburg
Theme in Yellow	Carl Sandburg
Sleepy Head	Walter de la Mare
The Buckle	
The Universe	
Tartary	
Lovelooks	
The Fly	
I saw three witches	
The Silver Penny	
Fairies Dancing	
The Dwarf	
The Pedlar	
The Grey Wolf	
The Ogre	
Dame Hickory	
Down-Adown Derry	
The Horn	
The Mother Bird	
The Lamplights	





The Horsemen	Walter de la Mare
Mrs. Earth	
Tired Tim	
Chicken	
Cake and Sack	
Tillie	
Jim Jay	
The Barber's	
Poor Henry	
Full Moon	
Mistletoe	
The Little Green Orchard	
Sam	
The Old Soldier	
The Old House	
Longlegs	
Master Rabbit	
Puss	
Araby	
Wild Tulip	Hilda Conkling
Mouse	
Butterfly	
Red Rooster	
Tree Toad	
Dandelion	
Pegasus	
Little Papoose	
Humming-Bird	
The Janitor's Boy	Nathalia Crane





Day of the Circus Horse	Thomas Augustine Daley
Autumn	Emily Dickinson
The Shepherdess	Alice Meynell
The Rabbit	Elizabeth Madox Roberts
Life Sparrows	Humbert Wolfe
Cat's Meat	Harold Munro
Chanticleer	Katharine Tynan
The Fairies	Rose Fyleman

There is a day in our calendar which is, more than all others, a home festival. It is Mother's Day. Mother's day is a special opportunity for the English and Art Departments to correlate with the home. Children purchase from the school department geraniums, ivy and fuchsia as gifts to the mothers on the Great Day. Make gift cards to accompany the plants using the following poems:

The Mother in her Hood of Blue	L. Woodworth Reese
The Mother in the House	Herman Hagedorn
A Mother's Birthday	Henry van Dyke
A Mother's Picture	Edmund Clarence Stedman
My Mother	Francis Ledwidge
A Prayer for a Sleeping Child	Mary Carolyn Davies
A Song for My Mother--Her Hands	Anna Hempstead Branch
A Song for My Mother--Her Story	
A Song for My Mother--Her Words	
The Watcher	Margaret Widdemer

In harmony with the program of home we



Day of the Giraffe (1954) Thomas Y. Armat

Alison (1954) Alison

The Ecclesiastical (1954) Alison

The Habbie (1954) William Henry Roberts

His Spoken (1954) William Henry Roberts

Car's Song (1954) William Henry Roberts

Crucifixion (1954) William Henry Roberts

The Village (1954) William Henry Roberts

There is a way to our salvation with us

more than all other, a new festival. It is the

day. Robert's day is a special opportunity for the

English and the Englishmen to participate with the

English people from the school to the university

by the English people to the English people

by the English people to the English people

by the English people to the English people

English people

The English people in the English people

The English people in the English people

The English people in the English people

The English people in the English people

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The English people in the English people

observe the week called "Better Homes Week" which occurs the third week in April. Contemporary poetry pictures the modern home faithfully. In "Better Homes and Garden Week" make use of the poetry of pets, ideal surroundings, lovely interiors and garden flowers. Recent poetry contains inspiration for social activities, love and friendship, work and service.

Social activities are strengthened by the sharing of poems through the medium of correspondence with sick or distant friends. Poems are printed on cardboard or other stiff material about the size of a post card. The following poems have been selected for this purpose:

Facing an Hour-Glass	Elfrida DiRenne Barrow
Always Before your Voice	E. E. Cummings
Poet to his Love	Maxwell Bodenheim
Song	H. D.
An Immorality	Ezra Pound
The Flight	Sara Teasdale
Voices	Witter Bynner
To A Friend	Ernest Hartsock
Praise	Shaemus O'Sullivan
The Night has a Thousand Eyes	F. W. Baurdillon.

At one definite time, at least one project in contemporary poetry should be attempted by Junior High school pupils. Let them plan a program correlating new poetry with social activities,--work



...the work called "The ... which

...the ... in April, ...

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love and friendship; service in time of peace to God, to home and to country; service in times of war to country and humanity with charity for the ill and oppressed; true patriotism to the best in life. The following recent poem is expressive of the social duty:

LACE

Warm frost of fine-spun thread,  
Where on my rose so red  
Doth rest its blushing head!

The hands that made thee so  
Are dust, and none may know  
Who wrought thee, long ago. .

But at the final Day,  
Some angel-voice may say  
"Ye singers great, make way."

And through that throng shall go  
The peasant poor and low  
Who wove this song in snow! <sup>1</sup>

(Maude Louise Fuller)

Children enjoy making a poetry calendar containing three hundred sixty poems similar to the one submitted.

JANUARY

- |    |            |                      |
|----|------------|----------------------|
| 1. | "Prologue" | Edith Carolyn Newlin |
| 2. | The Bear   | Robert Frost         |

<sup>1</sup>The Symposium for October, 1896. Ed. George W. Cable



Love and friendship; service in time of peace as well  
to arms and to country service in time of war is  
equally and unflinchingly ours for the ill and for  
the good; this patriotism for the best in life. The  
national motto is a statement of the eternal

truth:

### TRUTH

Truth is the life of the soul.

Truth is the life of the soul.

Truth is the life of the soul.

The truth is the life of the soul.

The truth is the life of the soul.

The truth is the life of the soul.

But at the final day,

some angels will say

"Ye angels great, now say."

And answer them thus shall we

The power of God and love

And love is the life of the soul.

(Luther's hymn)

Children of God, we are

children of God, we are

children of God.

### TRUTH

1. "Prophets"

2. The Word

- |     |   |                         |
|-----|---|-------------------------|
| 3.  | IT IS WINTER I KNOW                     | Merrill Moore           |
| 4.  | WINTER SUNSET                           | Virginia Moore          |
| 5.  | WINTER BRANCHES                         | Louise Bogan            |
| 6.  | WINTER M                                | Malcolm Cowley          |
| 7.  | FAWN IN THE SNOW                        | William Rose Benét      |
| 8.  | WINTER MILK                             | Carl Sandburg           |
| 9.  | WINTER                                  | Walter de la Mare       |
| 10. | WINTER WEATHERS                         | Carl Sandburg           |
| 11. | PUSS                                    | Walter de la Mare       |
| 12. | IN JANUARY                              | Gorden Bollemby         |
| 13. | THE OLD WOMAN                           | Joseph Campbell         |
| 14. | NOW ALL THE ROADS                       | Walter de la Mare       |
| 15. | WINTER(2 sonnets)                       | Malcolm Cowley          |
| 16. | STOPPING BY WOODS ON<br>A SNOWY EVENING | Robert Frost            |
| 17. | AN OLD MAN'S WINTER NIGHT               | Robert Frost            |
| 18. | JANUARY THAW                            | Wilbert Snow            |
| 19. | WINTER NIGHT                            | Edna St. Vincent Millay |
| 20. | LONDON SNOW                             | Robert Bridges          |
| 21. | STORM CENTRE                            | Genevieve Taggard       |
| 22. | SNOW                                    | Madison Cawein          |
| 23. | BEATEN TRACKS                           | Leslie Nelson Jennings  |
| 24. | <u>THE</u> WILD DUCK                    | LeRoy McLeod            |
| 25. | ComFORTER and cover                     | J. Morrill              |
| 26. | FARMERS                                 | Ted Olson               |
| 27. | ACCEPTANCE                              | Ethel Arnold Tilden     |
| 28. | TO YOUR HEART                           | V. L. Turnstall         |
| 29. | BEAUTY                                  | Franklin N. Wood        |
| 30. | LET IT BE FORGOTTEN                     | Sara Teasdale           |



3.	IT IS WITHIN I KNOW	Charles Henry
4.	WINTER CHURCH	Charles Henry
5.	WINTER CHURCH	Charles Henry
6.	WINTER CHURCH	Charles Henry
7.	WINTER CHURCH	Charles Henry
8.	WINTER CHURCH	Charles Henry
9.	WINTER CHURCH	Charles Henry
10.	WINTER CHURCH	Charles Henry
11.	WINTER CHURCH	Charles Henry
12.	WINTER CHURCH	Charles Henry
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14.	WINTER CHURCH	Charles Henry
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23.	WINTER CHURCH	Charles Henry
24.	WINTER CHURCH	Charles Henry
25.	WINTER CHURCH	Charles Henry
26.	WINTER CHURCH	Charles Henry
27.	WINTER CHURCH	Charles Henry
28.	WINTER CHURCH	Charles Henry
29.	WINTER CHURCH	Charles Henry
30.	WINTER CHURCH	Charles Henry

31. PATCH OF OLD SNOW Robert Frost

February

- |     |                                     |                         |
|-----|-------------------------------------|-------------------------|
| 1.  | TWO MONTHS NOW                      | George Dillon           |
| 2.  | VELVET SHOES                        | Elinor Wylie            |
| 3.  | SNOW TOWARD EVENING                 | Melville Cane           |
| 4.  | MAINE WOODS IN WINTER               | Grace Hazard Conkling   |
| 5.  | POTOMAC TOWN IN FEBRUARY            | Carl Sandburg           |
| 6.  | SNOW MORNING                        | Hilda Conkling          |
| 7.  | THE ONSET                           | Robert Frost            |
| 8.  | EVENING IN FEBRUARY                 | Francis Ledwidge        |
| 9.  | TO A SNOW FLAKE                     | Francis Thompson        |
| 10. | A HILLSIDE THAW                     | Robert Frost            |
| 11. | KINGDOM OF HEAVEN                   | Leonie Adams            |
| 12. | LINCOLN                             | John Vance Cheney       |
| 13. | THE DOVE OF NEW SNOW                | Nachel Lindsay          |
| 14. | BLUE JAY                            | Hilda Conkling          |
| 15. | WINTER NIGHTFALL                    | Robert Bridges          |
| 16. | DUST OF SNOW                        | Robert Frost            |
| 17. | WINTER                              | Anna Henchman           |
| 18. | FEBRUARY TWILIGHT                   | Virginia Lyne Turnstall |
| 19. | WHITE HUNTER                        | Kathryn North           |
| 20. | FEBRUARY NOCTURNE                   | Ruth Guthrie Harding    |
| 21. | WASHINGTON MONUMENT<br>BY MOONLIGHT | Carl Sandburg           |
| 22. | WINTER NIGHT SONG                   | Sara Teasdale           |
| 23. | PRUNING VINES                       | Howard McKinley Corning |
| 24. | ELEGY                               | Robert Bridges          |



Library

George Eliot	TWO HUNDRED AND	1.
Robert Frost	THE FIRST	2.
Robert Frost	THE SECOND	3.
Robert Frost	THE THIRD	4.
Robert Frost	THE FOURTH	5.
Robert Frost	THE FIFTH	6.
Robert Frost	THE SIXTH	7.
Robert Frost	THE SEVENTH	8.
Robert Frost	THE EIGHTH	9.
Robert Frost	THE NINTH	10.
Robert Frost	THE TENTH	11.
Robert Frost	THE ELEVENTH	12.
Robert Frost	THE TWELFTH	13.
Robert Frost	THE THIRTEENTH	14.
Robert Frost	THE FOURTEENTH	15.
Robert Frost	THE FIFTEENTH	16.
Robert Frost	THE SIXTEENTH	17.
Robert Frost	THE SEVENTEENTH	18.
Robert Frost	THE EIGHTEENTH	19.
Robert Frost	THE NINETEENTH	20.
Robert Frost	THE TWENTIETH	21.
Robert Frost	THE TWENTY-FIRST	22.
Robert Frost	THE TWENTY-SECOND	23.
Robert Frost	THE TWENTY-THIRD	24.

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|-----|-------------------|--------------------|
| 25. | PASTURES          | Margaret P. Bridge |
| 26. | WAITING IN WINTER | Stanley Burnshaw   |
| 27. | A CITY PIPER      | Morris Abel Beer   |
| 28. | THE SNOWFLAKE     | W. H. Davies       |

### MARCH

- |     |                                 |                       |
|-----|---------------------------------|-----------------------|
| 1.  | MARCH                           | Camelia Doyle         |
| 2.  | SPRING*-THE TRAVELLING MAN      | Winifred Letts        |
| 3.  | SPRING ECSTASY                  | L. W. Reese           |
| 4.  | WIND HORSES                     | Carl Sandburg         |
| 5.  | EAGER SPRING                    | Gordon Bollemby       |
| 6.  | FOUR LITTLE FOXES               | Lew Sarett            |
| 7.  | LITTLE THINGS                   | Orrick Johns          |
| 8.  | WISDOM                          | Sara Teasdale         |
| 9.  | FIRST GREEN                     | Louise Driscoll       |
| 10. | A CITY PARK                     | Atis Brody            |
| 11. | TO A WIND FLOWER                | Madison Cawein        |
| 12. | THE WINDS                       | Madison Cawein        |
| 13. | A TOWN WINDOW                   | John Drinkwater       |
| 14. | BOY IN THE WIND                 | George Dillon         |
| 15. | STANZA FROM SHAMROCK SONG       | Katherine Tynan       |
| 16. | ST. PATRICK'S                   | Edwin Markham         |
| 17. | SCARCELY SPRING                 | Louis Untermeyer      |
| 18. | RAIN AFTER A VAUDEVILLE<br>SHOW | Stephen Vincent Benet |
| 19. | GEESE IN RUNNING WATER          | Raymond Holden        |
| 20. | A FRESH MORNING                 | J. G. Squire          |
| 21. | THE MIRACLE                     | L. H. Bailey          |



WINTER IN THE NORTH	30
THE SNOWFLAKE	31
MARCH	
MARCH	1
SPRING-THE TRAVELLING WAS WINTERED LAST	2
SPRING FORTY	3
FIND NUMBER	4
KNOWS SPRING	5
THE LITTLE PONY	6
LITTLE PONY	7
WINTER	8
FIRST DENT	9
A CITY FARE	10
TO A WINTER FLY	11
THE WINTER	12
A TOOK WINTER	13
NOT IN THE WINTER	14
STAYS FROM WINTER	15
STAYS WINTER	16
WINTER WINTER	17
WINTER WINTER	18
WINTER WINTER	19
WINTER WINTER	20
WINTER WINTER	21

- |     |                            |                         |
|-----|----------------------------|-------------------------|
| 22. | BIRCH TREES                | John Richard Moreland   |
| 23. | THE WAKING YEAR            | Emily Dickinson         |
| 24. | A. B. C'S IN GREEN         | Leonora Speyer          |
| 25. | A SONG OF WAKING           | Katharine Lee Bates     |
| 26. | AWAKENING                  | Angela Morgan           |
| 27. | SONG OF THE LILIES(Easter) | Lucy Wheelock           |
| 28. | WIND, WIND                 | Kenneth Slade Alling    |
| 29. | WIND IN THE ALLEY          | Lola Ridge              |
| 30. | COUNTING OUT RHYME         | Edna St. Vincent Millay |
| 31. | JUST BEFORE APRIL CAME     | Carl Sandburg           |

#### April

- |     |                                  |                         |
|-----|----------------------------------|-------------------------|
| 1.  | I DREADED THAT FIRST<br>ROBIN SO | Emily Dickinson         |
| 2.  | SPRING                           | Louis Untermeyer        |
| 3.  | THE WEST WIND                    | John Masefield          |
| 4.  | SPRING GRASS                     | Carl Sandburg           |
| 5.  | TULIP                            | Humbert Wolfe           |
| 6.  | THE SEED SHOP                    | Muriel Stuart           |
| 7.  | APRIL IN IRELAND                 | Nora Hopper             |
| 8.  | THE LITTLE HILL                  | Edna St. Vincent Millay |
| 9.  | BERKSHIRES IN APRIL              | Clement Wood            |
| 10. | THE RUNAWAY                      | Cale Young Rice         |
| 11. | SONG FROM APRIL                  | Irene Rutherford McLeod |
| 12. | THE IMMORTAL                     | Cale Young Rice         |
| 13. | LITTLE SNAIL                     | Hilda Conkling          |
| 14. | WHEN TULIPS BLOOM                | Sara Teasdale           |
| 15. | WEAVING LAUREL DANCE             | Hilda Conkling          |
| 16. | TWO SONGS IN SPRING              | Thomas S. Jones, Jr.    |





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|-----|---------------------------|----------------------|
| 17. | I KNOWS                   | Thomas S. Jones, Jr. |
| 18. | IN THE POPPY FIELD        | James Stephens       |
| 19. | TWO SONGS IN SPRING       | Thomas S. Jones, Jr. |
| 20. | BLUE SQUILLS              | Sara Teasdale        |
| 21. | SEEDS                     | Walter de la Mare    |
| 22. | GOLDEN PEAR TREE          | Hilda Conkling       |
| 23. | THE ROBIN                 | Walter de la Mare    |
| 24. | THE FURROW AND THE HEARTH | Padraic Colum        |
| 25. | RAIN, RAIN                | Zoe Akins            |
| 26. | UNMANIFEST DESTINY        | Richard Henry        |
| 27. | GALE IN APRIL             | Robinson Jeffers     |
| 28. | BUG SPOTS                 | Carl Sandburg        |
| 29. | HILL HUNGER               | Joseph Auslander     |
| 30. | ON A HILL                 | Irene Rutherford.    |

May

- |     |                     |                         |
|-----|---------------------|-------------------------|
| 1.  | MAY DAY             | Sara Teasdale           |
| 2.  | MAGNOLIA            | Hilda Conkling          |
| 3.  | RED MAY             | A. Mary F. Robinson     |
| 4.  | WHEN CUCKOO FIRST   | Frank Prewett Bret      |
| 5.  | MAY FLOWERS         | Theodosia Garrison      |
| 6.  | DA LEETLA BOY       | T. A. Daly              |
| 7.  | PERENNIAL MAY       | T. A. Daly              |
| 8.  | MONOTONE            | Carl Sandburg           |
| 9.  | IDEALISTS           | Alfred Kreyborg         |
| 10. | THE POOR MAN IS PIG | Edmund Blunden          |
| 11. | WILD PLUM           | Orrick Johns            |
| 12. | THE PEAR TREE       | Edna St. Vincent Millay |
| 13. | RENAISSANCE         | Edna St. Vincent Millay |





14.	AFTER TWO YEARS	Richard Aldington
15.	SACRIFICE	Ada Foster Murray
16.	RED GERANIUM	Martha Haskell Clark
17.	THE FLOWER CART	Maude Louise Fuller
18.	WILD CHERRY	Lizette Woodworth Reese
19.	PEAR TREE	H. D.
20.	ST. FRANCIS TO THE BIRDS	Katherine Tynan
21.	MOUNTAIN LAUREL	Alfred Noyes
22.	THE WHOLE DUTY OF THE BERKSHIRE BROOKS	Grace Hazard Conkling
23.	SEA GOLDS	H. D.
24.	A HYACINTH	Maude Louise Fuller
25.	SPRING IN OXFORD STREET	John Auslander
26.	THE CALL OF THE SPRING	Alfred Noyes
27.	SPRINGTIME THEFT	Marie Emilie Gilchrist
28.	GRASS	Edward Muir
29.	WRITTEN IN A SONG BOOK	Lizette Woodworth Reese
30.	SONG TO MEMORIAL DAY	Clinton Scollard
31	UP A HILL AND A HILL	Fannie Stearns Davis

### June

1.	JUNE	Francis Ledwidge
2.	MY STRAWBERRY	H. H. Jackson
3.	A DAY FOR WANDERING	Clinton Scollard
4.	TO A PHOEBE BIRD	Witter Bynner
5.	ADVICE TO BLUE BIRD	Maxwell Bodenheim
6.	THE SKY	Edith Madox Roberts
7.	SMALL HOME	Carl Sandburg
8.	LUMBER YARD POOLS AT SUNSET	Carl Sandburg





- |     |   |                         |
|-----|---|-------------------------|
| 9.  | THE BLACKBIRD                             | Gumbert Wolfe           |
| 10. | CATERPILLAR                               | Robert Graves           |
| 11. | THE ENCHANTRESS                           | Bliss Carmen            |
| 12. | I MEANT TO DO MY WORK<br>TODAY            | Richard LeGalliene      |
| 13. | GOOD COMPANY                              | Karl Wilson Baker       |
| 14. | THE POPLARS                               | Theodosia Garrison      |
| 15. | EARTH                                     | John Hall Wheelock      |
| 16. | WEEKEND SONNETS                           | Harold Muir             |
| 17. | EUCLID ALONE HAS LOOKED<br>ON BEAUTY BARE | Edna St. Vincent Millay |
| 18. | POPLARS                                   | Edward Bliss Reed       |
| 19. | A BALLAD CATALOGUE OF<br>LOVELY THINGS    | Richard LeGalliene      |
| 20. | NATURE'S FRIEND                           | William H. Davies       |
| 21. | COUNTRY OF NO LACK                        | Louis Untermeyer        |
| 22. | THE BLADES OF GRASS                       | Stephen Crane           |
| 23. | A BIRD CAME DOWN THE WALK                 | Emily Dickinson         |
| 24. | CRAZED                                    | Walter de la Mare       |
| 25. | ECHO                                      | Walter de la Mare       |
| 26. | MADONNA OF THE EVENING<br>FLOWERS         | Amy Lowell              |
| 27. | GRASS TOPS                                | Witter Bynner           |
| 28. | THE FLOWER                                | Walter de la Mare       |
| 29. | FIREFLIES                                 | Carolyn Hill            |
| 30. | LOVE PLANTED A ROSE                       | Katharine Lee Bates.    |

### July

- |    |                     |                |
|----|---------------------|----------------|
| 1. | TREES               | Joyce Kilmer   |
| 2. | BUTTERFLY IN A WIND | Hilda Conkling |
| 3. | PENETRATIA          | Madison Cawein |





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|-----|---|-------------------------|
| 4.  | PEOPLE OF THE EAVES                     | Carl Sandburg           |
| 5.  | THE KERRY COW                           | W. M. Letts             |
| 6.  | ILLINOIS FARMER                         | Carl Sandburg           |
| 7.  | WEEDS                                   | Carl Sandburg           |
| 8.  | EVENING WATER FALL                      | Carl Sandburg           |
| 9.  | MILK WHITE MOON PUT THE<br>COW TO SLEEP | Carl Sandburg           |
| 10. | NIGHT CLOUDS                            | Amy Lowell              |
| 11. | GREEN SYMPHONY                          | John Gould Fletcher     |
| 12. | SONNET                                  | Elinor Wylie            |
| 13. | HILLSIDE TREE                           | Maxwell Bodenheim       |
| 14. | DILEMMA OF THE ELM                      | Genevieve Taggard       |
| 15. | BY STONY WATER                          | Jean Starr Untermeyer   |
| 16. | THE HEAVENLY HILLS OF<br>HOLLAND        | Henry van Dyke          |
| 17. | ACORN                                   | H.D.                    |
| 18. | THE HOMECOMING OF THE SHEEP             | Francis Ledwidge        |
| 19. | DUTCH SLUMBER SONG                      | Viola Chittenden White  |
| 20. | HEAT                                    | H. D.                   |
| 21. | SONG OF SUMMER                          | Paul Laurence Dunbar    |
| 22. | SUMMER EVENING                          | Walter de la Mare       |
| 23. | WILLOW BOTTOM                           | Madison Cawein          |
| 24. | A BLACKBIRD SUDDENLY                    | Joseph Auslander        |
| 25. | MY GARDEN                               | Thomas Edward Brown     |
| 26. | A YELLOW PANSY                          | Helen Gray Cone         |
| 27. | AFTERNOON ON A HILL                     | Edna St. Vincent Millay |
| 28. | THE GARDEN                              | Gertrude H. McGiffert   |
| 29. | FAREWELL                                | Katherine Tynan         |
| 30. | CLOUD PANSY                             | Hilda Conkling          |





31. ABOUT ANIMALS Hilda Conkling

August

1.	NOCTURNE CABBAGE	Carl Sandburg
2.	SUNSET	Carl Sandburg
3.	EVENING SONG	Fannie Stearns Davis
4.	HENSA	Elizabeth Madox Roberts
5.	CRICKET	Clinton Scollard
6.	THE WORM	Elizabeth Madox Roberts
7.	A COW AT SULLINGTON	Charles Dalman
8.	BITTER SUMMER THOUGHTS	Carl Sandburg
9.	SUMMER STARS	Carl Sandburg
10.	NOON-TIDE	Thomas S. Jones, Jr.
11.	RED ROOSTER	Hilda Conkling
12.	CANTICLE	William Griffith
13.	LIKE BARLEY BENDING	Sara Teasdale
14.	THE CHOICE	Katharine Tynan
15.	HOLINESS	John Drinkwater
16.	LISTEN!	Walter de la Mare
17.	LAMB	Humbert Wolfe
18.	MYSTERIES	Emily Dickinson
19.	A PITCHER OF MIGNONETTE	H. C. Bunner
20.	SWIMMERS	Louis Untermeyer
21.	COUNTRY EVENING	Louis Untermeyer
22.	AUGUST	Elinor Wylie
23.	THE POND	James Whaler
24.	WHITE ROOSTER	George O'Neil
25.	WHITE IN THE MOON THE LONG ROAD LIES	A. E. Housman
26.	THE PAN	Francis Ledwidge





27.	THE ICE CART	Wilfred Nelsen Gilson
28.	THE HARDY GARDEN	Millan
29.	HAWKWEED	Edna St. Vincent Millay
30.	AUGUST NIGHT	Sara Teasdale
31.	YELLOW SUMMER THROAT	Hilda Conkling

### September

1.	GARDEN INCIDENT	George O'Neil
2.	ALL GOATS	Elizabeth J. Coatsworth
3.	BEHIND THE CLOSED EYE	Francis Ledwidge
4.	LAUGHING CORN	Carl Sandburg
5.	MOIST MOON	Carl Sandburg
6.	THE GREY SQUIRREL	Humbert Wolfe
7.	PURPLE GRACKLES	Amy Lowell
8.	SINGERS IN A CLOUD	Ridgely Torrence
9.	THE POPLARS IN THE FIELDS OF FRANCE	Francis Cornford
10.	IN SEPTEMBER	Francis Ledwidge
11.	LIGHT	Wilfred Wilson Gilson
12.	FALLING ASLEEP	Siegfried Sassoon
13.	SPORTSMEN IN HEAVEN	T. P. Cameron Wilson
14.	CRICKET MARCH	Carl Sandburg
15.	RONDEL FOR SEPTEMBER	Karle Wilson Baker
16.	TIPSINESS	Clement Wood
17.	THE RED GOLD RAIN	Secheverell Sitwell
18.	THE BARN	Edmund Blenden Brit
19.	THE SOUND OF TREES	Robert Frost
20.	THE SHEAVES	Edwin A. Robinson



THE IRON CAST	27
THE RARELY LARGED	28
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21.	WHILE LOVELINESS GOES BY	Anna Hempstead Branch
22.	WIND AND SILVER	Amy Lowell
23.	AFTER APPLE PICKING	Robert Frost
24.	TREE AT MY WINDOW	Robert Frost
25.	SEPTEMBER BURNS BY	Winifred Davidson
26.	AUTUMN	Bliss Carmen
27.	SONG	Edna St. Vincent Millay
28.	LUSTRE CUP	Hilda Conkling
29.	SEPTEMBER DAY	Sara Teasdale
30.	THE ROAD NOT TAKEN	Robert Frost

#### OCTOBER

1.	HARVEST SUNSET	Carl Sandburg
2.	MAROON WITH SILVER FROST	Carl Sandburg
3.	INDIAN SUMMER	Emily Dickinson
4.	AUTUMN BIRD	Howard McKinley
5.	BIRTHDAY	Jean Starr Untermeyer
6.	THEME IN YELLOW	Carl Sandburg
7.	JAZZ FANTASIA	Carl Sandburg
8.	FROST TONIGHT	Edith M. Thomas
9.	VAGABOND SONG	Bliss Carmen
10.	LEAVES	Sara Teasdale
11.	SAID A BLADE OF GRASS	Kahl Il Gibran
12.	OVERTONES	Wm. Alexander Percy
13.	MYSTERIOUS BIOGRAPHY	Carl Sandburg
14.	VALLEY SONG	Carl Sandburg
15.	SPLINTER	Carl Sandburg
16.	AUTUMN MORNING AT CAMBRIDGE	Frances Cornford
17.	INDIAN SUMMER	Henry van Dyke
18.	GOD'S WORLD	EDna St. Vincent Millay



21.	THEY ARE NOT THE SAME	John Thomas and Thomas
22.	THEY ARE NOT THE SAME	John Thomas
23.	THEY ARE NOT THE SAME	John Thomas
24.	THEY ARE NOT THE SAME	John Thomas
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19.	AUTUMN	Edward /Curran
20.	CAROUSE	Charles Hansen Towne
21.	EACH IN HIS OWN TONGUE	Wm. Herbert Carruth
22.	WILD SWANS AT COOLE	Wm. Butler Yeats
23.	SILVER	Walter de la Mare
24.	WILD SWAN	Edna St. Vincent Millay
25.	SONG	E. E. Cummings
26.	MIST IN THE VALLEY	Edna St. Vincent Millay
27.	THE HARVEST WAITS	Lloyd Mifflin
28.	WHEN THE FROST IS ON THE PUMPKIN	James Whitcomb Riley
29.	FIELD MOUSE	Hilda Conkling
30.	BARBERRY	Hilda Conkling

#### November

1.	ALL SOUL'S DAY	Katherine Tynan
2.	SIMPLE AUTUMNAL	Louise Bogan
3.	GHOSTLY TREE	Leonie Adams
4.	CHLOROPHYLE	Robertta Teale Swartz
5.	EPPING FROST	John Davidson
6.	TO A WILD GOOSE OVER DECOYS	Lew Sarett
7.	PRELUDE	T. S. Eliot
8.	SELVA OSCURA	A. Mary F. Robinson
9.	CITY AUTUMN	Joseph Moncuro March
10.	LEAVES	Wm. H. Davies
11.	THE UNKNOWN SOLDIER'S GRAVE	Charles Lewis Slattery
	EVERYONE SANG	Siegfried Sassoon
12.	NOVEMBER BLUE	Alice Meynell Richard
13.	LAST DAYS	George Sterling



14.	Autumn	Edward Taylor
15.	Autumn	William Wordsworth
16.	Autumn	John Keats
17.	Autumn	William Wordsworth
18.	Autumn	William Wordsworth
19.	Autumn	William Wordsworth
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29.	Autumn	William Wordsworth
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November

1.	Autumn	Edward Taylor
2.	Autumn	William Wordsworth
3.	Autumn	John Keats
4.	Autumn	William Wordsworth
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| 14. | WILD DUCK                | John Masefield          |
| 15. | STATUE AND BIRDS         | Louise Bogan            |
| 16. | DECORATION               | Louise Bogan            |
| 17. | A PRELUDE                | J. M. Synge             |
| 18. | THE FARM DIED            | Malcolm Cowley          |
| 19. | CINQUAIN, NOVEMBER NIGHT | Adelaide Crapsey        |
| 20. | MOON SONG                | Hilda Conkling          |
| 21. | NOVEMBER DUSK            | David Morton            |
| 22. | PIGEON                   | Edna St. Vincent Millay |
| 23. | NOVEMBER                 | Philip E. Thomas        |
| 24. | FROST ON A WINDOW        | Hilda Conkling          |
| 25. | THE FIRST SNOW           | Charles E. S. Wood      |
| 26. | THE KERNEL               | Frank Kindon            |
| 27. | BEFORE THE SNOW          | Andrew Lang             |
| 28. | THE DARK HILLS           | E. A. Robinson          |
| 29. | MUSIC                    | Walter de la Mare       |
| 30. | THE PEACEFUL SHEPHERD    | Robert Frost            |

December

- |     |   |                   |
|-----|---|-------------------|
| 1.  | TREE IN DECEMBER                          | Melville Cane     |
| 2.  | MAN AND DOG ON AN EARLY<br>WINTER MORNING | Carl Sandburg     |
| 3.  | WINTER GOLD                               | Carl Sandburg     |
| 4.  | "BEAUTY IS CHANGED"                       | May Lewis         |
| 5.  | SNOW CHANGE                               | May Lewis         |
| 6.  | THE LITTLE QUEEN'S SLEEP                  | Irene Stewart     |
| 7.  | LORD OF MY HEART'S ELATION                | Bliss Carmen      |
| 8.  | SNOW TOWARD EVENING                       | Melville Cane     |
| 9.  | WINTER NIGHT SONG                         | Sara Teasdale     |
| 10. | AS LUCY WENT A-WALKING                    | Walter de la Mare |



14.	WILD BOGE	John W. Winters
15.	ABOUT THE BIRDS	John W. Winters
16.	CONSTITUTION	John W. Winters
17.	A FORTUNE	J. A. Winters
18.	THE BARN BIRD	John W. Winters
19.	STORMY, NOVEMBER EIGHT	John W. Winters
20.	NOON WIND	John W. Winters
21.	NOVEMBER BIRD	John W. Winters
22.	PICTURE	John W. Winters
23.	NOVEMBER	John W. Winters
24.	WIND AS A BIRD	John W. Winters
25.	THE FIRST STEP	John W. Winters
26.	THE BIRD	John W. Winters
27.	BEFORE THE BIRD	John W. Winters
28.	THE BIRD BIRD	John W. Winters
29.	BIRD	John W. Winters
30.	THE BIRD BIRD	John W. Winters
31.	THE BIRD BIRD	John W. Winters
32.	THE BIRD BIRD	John W. Winters
33.	THE BIRD BIRD	John W. Winters
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46.	THE BIRD BIRD	John W. Winters
47.	THE BIRD BIRD	John W. Winters
48.	THE BIRD BIRD	John W. Winters
49.	THE BIRD BIRD	John W. Winters
50.	THE BIRD BIRD	John W. Winters

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| 11. | PORTRAIT OF A LADY                    | T. S. Eliot              |
| 12. | FABLE                                 | George O'Neil            |
| 13. | BUCK IN THE SNOW                      | Edna St. Vincent Millay  |
| 14. | A CHRISTMAS SONG                      | Gilbert Keith Chesterton |
| 15. | JOURNEY OF THE MAGI                   | T. S. Eliot              |
| 16. | BALLAD OF THE GOODLY FEARE            | Ezra Pound               |
| 17. | A BALLET SONG OF MERCY                | Elizabeth Madox Roberts  |
| 18. | A CHRISTMAS CAROL                     | Stephen Vincent Benet    |
| 19. | THE HOLLY                             | Walter de la Mare        |
| 20. | FAITH                                 | Hortense Flexner         |
| 21. | THE CHRIST CANDLE                     | Kate Louise Brown        |
| 22. | BALLAD OF THE WISE MEN                | Margaret Widdemer        |
| 23. | THE WINDS AT BETHLEHEM                | N. M. Letts              |
| 24. | HYMN                                  | Paul Laurence Dunbar     |
| 25. | THE CHRIST CHILD LAY ON<br>MARY'S LAP | Gilbert Keith Chesterton |
| 26. | TO A SPARROW                          | Francis Ledwidge         |
| 27. | WALKERS WITH THE DAWN                 | Langston Hughes          |
| 28. | RECESSIONAL                           | Rudyard Kipling          |
| 29. | BALLAD OF THE CROSS                   | Theodosia Garrison       |
| 30. | CHILD                                 | Carl Sandburg            |
| 31. | IMAGINATION                           | John Davidson            |

Hundreds of lyrics lend themselves to brief, to almost momentary representation. Call it motion poetry if you like. Pupils characterizing birches, sway; mimicking birds twitter and attempt to fly; impersonating flowers unfold, bend, dance bow and nod; imitating brooks wind, sing, laugh and babble. As fireflies they dart,



17.	THE WOODS OF THE MOON	W. B. Yeats
18.	THE WOODS OF THE MOON	W. B. Yeats
19.	THE WOODS OF THE MOON	W. B. Yeats
20.	THE WOODS OF THE MOON	W. B. Yeats
21.	THE WOODS OF THE MOON	W. B. Yeats
22.	THE WOODS OF THE MOON	W. B. Yeats
23.	THE WOODS OF THE MOON	W. B. Yeats
24.	THE WOODS OF THE MOON	W. B. Yeats
25.	THE WOODS OF THE MOON	W. B. Yeats
26.	THE WOODS OF THE MOON	W. B. Yeats
27.	THE WOODS OF THE MOON	W. B. Yeats
28.	THE WOODS OF THE MOON	W. B. Yeats
29.	THE WOODS OF THE MOON	W. B. Yeats
30.	THE WOODS OF THE MOON	W. B. Yeats
31.	THE WOODS OF THE MOON	W. B. Yeats

almost constantly repeated. Call it a poetic poetry  
 it you like. Apply common sense (which is not  
 a thing like a horse and carriage in the imagination  
 of a child, but a thing like a horse and carriage in the  
 mind, and you will find it a thing like a horse and carriage.

flit and flash (flashlights); as bees they hum and drone.

For special occasions statues, tableaux and a pageant are planned from the Realm of poetry. An outline for a contemporary poetry pageant is intimated: boys and girls on wings of platform, costumed as leaves and pages of poetry, read alternately identical poems while the featured character within the poem passes in typical manner. Characters for such a pageant are suggested as follows:

Miniver Cheevy	Edwin Arlington Robinson
Merchants from Cathay	William Rose Benet
The Man with the Hoe	Edwin Markham
Patterns	Amy Lowell
Caliban in the Coal Mine	Louis Untermeyer
Lavender	Alfred Noyes
Little Boy Blue	Ezra Pound
Road to Mandalay	Rudyard Kipling

and others.

Other devices are poetry models of cardboard or clay, colored diagrams to indicate free verse cadences, and tone cadences, and tone charts showing the general effect of poems read to the class.

A museum for a class in poetry should be placed in a flat glass cabinet. Specimens should be suggested by the right use of contemporary verse in





correlation with nature and manufactured products. All contributions should be mounted upon cardboard bearing the specimen or object at the left side, the poem containing mention of the specimen in the center of the page and the name of the author at the right bottom. An example is herewith illustrated:

SEA SHELL

Sea Shell, Sea Shell,  
 Sing me a song, O please!  
 A song of ships, and sailor men,  
 (sea shell) And parrots, and tropical trees,  
 Of islands lost in the Spanish main  
 Which no man ever may find again,  
 Of fishes and corals under the waves,  
 And sea-horses stabled in great green caves.  
 Sea Shell, Sea Shell,  
 Sing of the things you know so well.

Amy Lowell.



connection with certain and distinguished persons.  
All contributions should be forwarded to the Secretary  
of the Society of Friends of the Jews, at the  
the same containing mention of the person in the  
number of the page and the name of the author as  
one right person. An example is herewith illustrated:

THE JEW

Rev. Mr. G. G. G. G.

Dear Sir, I beg to say:

A copy of which, and which will be  
sent to you, and which will be

(See page 1)

of which is in the Jewish

which is now very rare.

Of which and which is now very rare.

And which is now very rare.

Rev. Mr. G. G. G. G.

Kindly of the things you will

Very truly

SPRING SONG

Specimen: Pressed Daffodils

I love daffodils.

I love Narcissus when he bends his head.

I can hardly keep March and Spring and

Sunday and daffodils

Out of my rhyme of song.

Do you know anything about the spring,

When it comes again?

God knows about it while the winter is lasting.

Flowers bring him power in the spring,

And birds bring it and children.

He is sometimes sad and alone

Up there in the sky trying to keep his

worlds happy.

I bring him songs

When he is in his sadness, and weary.

I tell him how I used to wander out

To study stars and the moon he made,

And flowers in the dark of the wood.

I keep reminding him about his flowers

he has forgotten,

And that snowdrops are up.

What can I say to make him listen?

"God," I say,

"Don't you care".

Nobody must be sad or sorry

In the spring-time of flowers."

Hilda Conkling.



THE END

Epilogue: The End of the World

I love the world.

I love the world when it is young and new.

I love the world when it is old and wise.

I love the world when it is full of life.

One of my friends of mine.

He was a good man, a good friend.

He was a good man, a good friend.

He was a good man, a good friend.

He was a good man, a good friend.

He was a good man, a good friend.

He was a good man, a good friend.

He was a good man, a good friend.

He was a good man, a good friend.

I love the world.

When he is in the world, my friend.

I love him, but I need to know more.

To know more about the world, my friend.

And I love him in the heart of the world.

I love him, but I need to know more.

He was a good man, a good friend.

And I love him, my friend.

What can I say to you, my friend?

"Don't you know?"

"Don't you know?"

He was a good man, a good friend.

He was a good man, a good friend.

He was a good man, a good friend.

Specimen: Bit of black wool

BLACK SHEEP

The white sheep are placid

And feed in quiet places;

Their fleeces are like silver

That the moon has known.

But the black sheep have vigor

In their ugly faces.

The Best of all the shepherds

Wants them for his own.

The white sheep are humble,

And they will always follow

The soft call of leaders

To the dear home fold.

But the black sheep are wayward

In many a wintry hollow.

The Best of all the shepherds

Would save them from the cold.

The white sheep are gentle

And bend their necks together;

They crop in God's pasture

Grasses sweet and mild.

But the black sheep are starving

Alone in heavy weather.

Oh, Best of all the shepherds,

Feed them in the wild!

Marguerite Wilkinson.



Epiphany: the 12th day of Christmas

THE WHITE SHEEP

The white sheep are dead!

And there is no more light!

Their voices are like silence

That the world is a tomb.

But the white sheep have risen

In their white robes.

The heart of all the churches

Shall be their home.

The white sheep are dead!

And they will never rise

The world will be a tomb

To the white sheep.

But the white sheep are risen

In many a white robe.

The heart of all the churches

Shall be their home.

The white sheep are dead!

And they will never rise

The world will be a tomb

To the white sheep.

But the white sheep are risen

In many a white robe.

The heart of all the churches

Shall be their home.

This contemporary museum is an innovation which has grown out of my personal teaching experience. It is a delightful literary stimulus to Junior High school boys and girls.

I quote an original poem written by one of my seventh grade girls of traditional type with modern treatment. This enclosure is the ultimatum of a contemporary poetry program.

In a final summary the apparent justifications for the study of recent poetry in the Junior Highschool are several. It is of interest to the people of today because it reflects their own world, a world of smoke and steel, machinery and beauty. Americanaspires to nationalism in poetry. Our modern poets have developed a rugged lyric free from all traditional artificiality. They use the common language and everyday theme of the working people. Their poetry is clean-cut as the eagle's track, bleak as New England winds blown over frozen clouds. It has at the heart of it a new love, a love for ugliness, a significant beauty in life. Traditional verse has immortalized the beauty of loveliness and holiness; contemporary poets add a third and greater beauty--ugliness. Modern verse sings of the scum of the earth; it glorifies types who toil and suffer. In England and America it is consecrated to humanity,-- the humanity of the twentieth century. Recent poetry



This new movement... is a...  
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reveals the spiritual life of the masses; it sounds the depths of the universe for an understanding of life today. Its writers are singing truths of our own age. The truths are agonizing and pitiful. We think more about the meaning of life and face anew the strange beauty of ugliness--knowing with the singers that purification comes out of human suffering.

Youth also appreciates the poetry of its own time. It feels the sublimity of it all and related truth to the vine. This truth comes home to him with a greater force than that inspired by the sensuous sheer and exquisite beauty of the classical poets. Out of the noise and dirt and dust comes man's evolutions. Pupils take the scientific attitude knowing that out of Industry comes progress, the physical economic betterment of the individual and society. From his contemporary poetry the pupil is convinced of God and the exquisite beauty which thrills all life.

Because of the accurate picture produced by contemporary poets, its retention of the beauty and technique of the classics, its glorification of the working man, its new and exquisite technical forms, its value in the correlation with other subjects, thus enhancing the pupil's scholastic standing, and for other reasons elaborated in this Thesis, recent poetry is of unmeasurable value in the Junior High School.



...the life of the nation, it is

the life of the nation for an entire

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SUGGESTIVE LIST OF POETS TO BE USED IN THE  
JUNIOR HIGH SCHOOL ACTIVITIES

1830	Emily Dickinson	Massachusetts
1854	Henry Drummond	Ireland
1857	William Herbert Carruth	Kansas
1857	Francis Thompson	England
1859	Edwin Markham	Oregon
1859	A. E. Housman	England
1861	Katherine Tynan	England
1861	Laurence Binyon	England
1862	Sir Henry Newbolt	England
1864	Richard Hovey	Illinois
1865	Rudyard Kipling	India
1865	Madison Cawein	Kentucky
1865	William Butler Yeats	Ireland
1866	Richard Le Gallienne	England
1869	Clinton Scollard	New York
1869	George Sterling	New York
1869	Bliss Carmen	Canada--United States
1870	William H. Davies	Wales
1871	Arthur Guiterman	Austria (of American parentage)
1871	Thomas Augustine	Pennsylvania
1872	Paul Laurence Dunbar	Ohio
1873	Walter de la Mare	England
1873	Guy Wetmore Carryl	New York
1874	Amy Lowell	Massachusetts
1875	Robert Frost	California





1875	Lizette Woodworth Reese	Maryland
1875	Gilbert Keith Chesterton	England
1875	Ridgely Torrence	Ohio
1876	William Ellery Leonard	New York
1876	Sarah N. Cleghorn	Virginia
1876	William Griffith	Missouri
1878	Carl Sandburg	Illinois
1878	Thomas McDonagh	Ireland
1878	Adelaide Crapsey	New York
1879	John Masefield	England
1879	Vachel Lindsay	Illinois
1879	Melville Crane	New York
1879	Grace Hazard Conkling	New York
1879	Harold Munro	Belgium
1880	Alfred Noyes	England
1880	Wilfred Wilson Gibson	England
1881	Joseph Campbell	Ireland
1881	Witter Bynner	New York
1881	Padraic Colum	Ireland
1882	John Drinkwater	England
1883	Margaret Wilkinson	Canada--United States
1883	William Carlos Williams	New York
1883	Max Eastman	New York
1883	Harriet Munroe	Illinois
1884	Fannie Stearns Davis	Ohio
1884	Harry Kemp	Ohio
1884	Eunice Tietjens	Illinois



1875	Misses Woodworth House	Maryland
1875	Gilbert Keith Chesterton	England
1875	Nichols Torrance	Ohio
1875	William Henry Leavelle	New York
1875	Samuel M. Chapman	Virginia
1875	William Griffith	Massachusetts
1875	Carl Sandburg	Illinois
1875	Thomas McDonagh	Ireland
1875	Alfreda Gregory	New York
1875	John Macfarlane	England
1875	Nicholas Lindsay	Illinois
1875	Malvina Drake	New York
1875	Grace Hearn Connelley	New York
1875	Harold Hunt	Belgium
1880	Alfred Hayes	England
1880	Walter Wilson Gibson	England
1881	Joseph Campbell	Ireland
1881	Walter Symner	New York
1881	Patrick Colman	Ireland
1882	John Bannister	England
1882	Margaret Wilkin	Canada-United States
1882	William Carlos Williams	New York
1882	Max Eastman	New York
1882	Harriet Monroe	Illinois
1882	Fannie Stearns Davis	Ohio
1882	Harry Kemp	Ohio
1882	Emilio Tiziana	Illinois

1884	Anna Hempstead Branch	Connecticut
1884	Wallace Stevens	Pennsylvania
1884	Sara Teasdale	Missouri
1884	Robert Nathan	New York
1884	Wilbert Snow	Maine
1885	Ezra Pound	Idaho
1885	Elizabeth Madox Roberts	Kentucky
1886	H. D.	Pennsylvania
1886	John Hall Wheelock	New York
1886	John Gould Fletcher	Arkansas
1886	Joyce Kilmer	New York
1886	William Rose Benet	New York
1886	Shaemus O'Sheel	New York
1886	Jean Starr Untermeyer	New York
1887	Orrick Johns	Missouri
1887	Marianne Moore	Missouri
1887	Rupert Brooke	England
1887	Elinor Wylie	New Jersey
1888	Louis Untermeyer	New York
1888	Willard Wattles	Kansas
1889	Conrad Aiken	Georgia
1890	Christopher Morley	Pennsylvania
1891	Francis Ledwidge	Ireland
1891	Stephen Crane	New York
1891	Louise Imogen Guiney	Massachusetts
1892	Edward Curran	Ohio
1892	Richard Aldington	New Jersey
1892	Maxwell Bodenheim	Missouri
1892	Edna St. Vincent Mollay	Maine



1884	Anna Hewitt and Branch	Connecticut
1884	William Stevens	Pennsylvania
1884	Edith Tinsdale	Massachusetts
1884	Robert Nathan	New York
1884	Wilbert Shaw	Maine
1885	Kate Towne	Idaho
1885	Elizabeth Walter Roberts	Kentucky
1885	H. D.	Pennsylvania
1885	John Bell Russell	New York
1885	John Gould Fitcher	Illinois
1885	Levy Kline	New York
1885	William Ross Hunt	New York
1885	Charles O'Neal	New York
1885	John Stark Undermyer	New York
1887	Orville Jones	Massachusetts
1887	William Moore	Massachusetts
1887	Robert Brown	England
1887	Elmer Wylie	New Jersey
1888	John Undermyer	New York
1888	William Wadell	Kansas
1888	Conrad Allen	Georgia
1888	Christophers Maltby	Pennsylvania
1891	Francis Ledwith	Ireland
1891	Stephen Crane	New York
1891	Louise Lagan Gentry	Massachusetts
1892	Edward Green	Ohio
1892	Richard Alderson	New Jersey
1892	Marshall Stephens	Massachusetts
1892	Edna St. Vincent Mallory	Maine

1893	Elizabeth J. Coatsworth	New York
1895	DuBose Heyward	South Carolina
1898	Stephen Vincent Benet	Pennsylvania
1899	Helene Mullins	New York
1899	Leonie Adams	New York
1902	Langston Hughes	Missouri
1903	Countee Cullen	New York
1910	Hilda Conkling	New York
1913	Nathalia Crane	New York





John Kester Bonnell

rk. 1928

CHIEF MODERN POETS

John Herbert Nelson

1923

PEACOCK PIE

1913

AMERICAN LITERATURE

1928

TEN MODERN POETS

1930

MAGAZINE POETRY A

1923-25-26

SONGS OF CHILDHOOD

1902

THESE - DAY - FOLIO - LINE

1926

SMOKE AND STEAM

k. 1920





NEW VOICES	Marguerite Wilkinson
Macmillan Company, New York	1924
BRITISH POETRY AND PROSE	Paul R. Lieder
	Robert M. Lovett
Houghton Mifflin Company, New York	Robert K. Root 1928
JOHN BROWN'S BODY	Stephen Vincent Benét
Doubleday Doran & Company, New York	1927-28
OUR POETS OF TODAY	Howard Willard Cook
Mofatt, Yard & Company, New York.	1918
TWENTIETH-CENTURY POETRY	John Drinkwater
	Henry Seidel Canby
Houghton Mifflin Company, New York	William Rose Benét 1929
CORN HUSKERS	Carl Sandburg
Henry Holt & Company, New York	1918
SILVERHORN	Hilda Conkling
Frederick A. Stokes, New York	1924
RAINBOW ROUND MY SHOULDER	Howard W. Odum
Bobbs-Merrill Company, Indianapolis	1928
THE CHIEF AMERICAN POETS	Curtis Hidden Page
Houghton Mifflin Company, New York	1905
MEN, WOMEN AND GHOSTS	Amy Lowell
Houghton Mifflin & Company, New York	1916





AN AMERICAN ANTHOLOGY	Edmund Clarence Stedman
Houghton, Mifflin Company, New York	1900
COLOR	Countée Cullen
Harper & Brothers, New York	1925
FINE CLOTHES TO THE JEW	Langston Hughes
Alfred Knopf, New York	1927
COLLECTED POEMS	John Masefield
Macmillan Company, New York	1923
WINGED HORSE ANTHOLOGY	Joseph Auslander
Doubleday Doran & Company, New York	1929
OUR HOLIDAYS IN POETRY	Mildred P. Harrington
H. H. W. Wilson Company, New York	Josephine H. Thomas 1929
CONTEMPORARY POETRY	Marguerite Wilkinson
Macmillan Company, New York	1923
VERSE OF OUR DAY	Margery Gordon
D. Appleton & Company, New York	Marie B. King 1923
BUCK IN THE SNOW	Edna St. Vincent Mollay
Harper & Brothers, New York	1928
THIS SINGING WORLD	Louis Untermeyer
Harcourt, Brace & Company, New York	1923
COLLECTED POEMS	Robert Frost
Henry Holt & Company, New York	1930



Edmund Wilson	1900	Edmund Wilson	1900
Constance Talmage	1902	Constance Talmage	1902
Langston Hughes	1903	Langston Hughes	1903
John Galsworthy	1904	John Galsworthy	1904
Joseph Conrad	1905	Joseph Conrad	1905
William S. Maugham	1906	William S. Maugham	1906
Joseph Conrad	1907	Joseph Conrad	1907
Walter de la Mare	1908	Walter de la Mare	1908
Walter de la Mare	1909	Walter de la Mare	1909
Walter de la Mare	1910	Walter de la Mare	1910
Walter de la Mare	1911	Walter de la Mare	1911
Walter de la Mare	1912	Walter de la Mare	1912
Walter de la Mare	1913	Walter de la Mare	1913
Walter de la Mare	1914	Walter de la Mare	1914
Walter de la Mare	1915	Walter de la Mare	1915
Walter de la Mare	1916	Walter de la Mare	1916
Walter de la Mare	1917	Walter de la Mare	1917
Walter de la Mare	1918	Walter de la Mare	1918
Walter de la Mare	1919	Walter de la Mare	1919
Walter de la Mare	1920	Walter de la Mare	1920

NORTH OF BOSTON	Robert Frost
Henry Holt & Company, New York	1914
NEW HAMPSHIRE	Robert Frost
Henry Holt & Company, New York	1923
POEMS	William Ernest Henley
Charles Scribner's Sons, New York	1919
COLLEGE BOOK OF VERSE	Robert M. Gay
Houghton Mifflin Company, New York	1927
A STUDY OF POETRY	Bliss Perry
Houghton Mifflin Company, Boston	1920
THE MAGIC CARPET	Mrs. Waldo Richards
Houghton, Mifflin Company, New York	1924
JUNIOR HIGH SCHOOL POETRY	John O'Keefe
D. C. Heath, New York	Frederick A. Guindon 1927
MODERN BRITISH POETRY	Louis Untermeyer
Harcourt, Brace & Company, New York	1920
EARLY MOON	Carl Sandburg
Harcourt, Brace & Company, New York	1930
POEMS FOR CHILDREN	Walter de la Mare
Henry Holt & Company, New York	1930
THE LITTLE BOOK OF AMERICAN POETRY	Jessie B. Rittenhouse
Houghton Mifflin & Company, New York	1917



Robert Frost	NORTH OF BOSTON
1914	Henry Holt & Company, New York
Robert Frost	NEW HAMPSHIRE
1923	Henry Holt & Company, New York
William Ernest Henley	POEMS
1919	Charles Scribner's Sons, New York
Robert M. Gay	COLLEGE BOYS OF VERMONT
1927	Houghton Mifflin Company, New York
Ellen Terry	A STUDY OF POETRY
1921	Houghton Mifflin Company, Boston
Rev. Wido Stohr	THE RADIO GABRIEL
1924	Houghton, Mifflin Company, New York
John O'Keefe	JUNIOR HIGH SCHOOL POETRY
Frederick A. Johnson	D. O. HEARD, NEW YORK
1927	
Louis Untermeyer	MODERN BRITISH POETRY
1929	Harcourt, Brace & Company, New York
Carl Sandburg	EARLY POET
1930	Harcourt, Brace & Company, New York
Walter de la Mare	POEMS FOR CHILDREN
1930	Henry Holt & Company, New York
Jessie B. Farnham	THE LITTLE BOOK OF AMERICAN POETRY
1931	Houghton Mifflin & Company, New York

WHAT'S O'CLOCK	Amy Lowell
Houghton Mifflin Company, New York	1925
MAN WITH THE HOE	Edwin Markham
Doubleday, Doran & Company, New York	1899
DREAMS OUT OF DARKNESS	Jean Starr Untermeyer
The Viking Press, New York	1921
ANTHOLOGY OF IRISH VERSE	Padraic Colum
Boni and Liveright, New York	1922
RAINBOW GOLD	Sara Teasdale
Macmillan Company, New York	1922
THE CRESCENT MOON	Rabindranath tagore
Macmillan Company, New York	1926
FLAME AND SHADOW	Sara Teasdale
Macmillan Company, New York	1930
THE NEW REPUBLIC	Padraic Colum
Macmillan Company, New York	1930
LOVE SONGS	Sara Teasdale
Macmillan Company, New York	1930
THE OXFORD BOOK OF AMERICAN VERSE	Bliss Carmen
New York University Press	1927
THE COMPLETE POEMS OF EMILY DICKINSON	
Little Brown and Company, Boston	1927





DARK OF THE MOON

Sara Teasdale

Macmillan Company, New York

1929

ANGELS AND EARTHLY CREATURES

Elinor Wylie

Alfred A. Knopf, Inc.

Sixth Printing 1930

POEMS

CHRISTOPHER MORLEY

Doubleday Doran & Company, New York

1929

COLLECTED POEMS

Edwin Arlington Robinson

Macmillan Company

1929

COLLECTED POEMS OF MARGARET WIDDEMER

Harcourt, Brace & Company, New York

1928



Book 1000

Book 1000

1900

Book 1000, New York

Book 1000

Book 1000, New York

Book 1000

Book 1000, New York

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Book 1000

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Book 1000, New York

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